METALSMITH

JEWELRY ▪ DESIGN ▪ METAL ARTS

EXHIBITION IN PRINT 2005

25 YEARS

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Curated Exhibition in Print
Flatware: Function + Fantasy

Sondra Sherman
Seven Types of Ambiguity
August

Svenja John
Polycolometron
September

SIENNA
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Left: **Sondra Sherman** *Digression: Idea Jasonia*, Neckpiece, 2005 Tombak, 18K Gold, Yellow Cubic Zirconia
Right: **Svenja John** Untitled, brooch 2005 polycarbonate

METALSMITH

EXHIBITION IN PRINT 2005

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VOL 25 NO 4

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cover
Phillip Carrizzi
Verge (flatware set), 2004
sterling silver, stainless steel, rubber, polyester
approx. 6 5/8 x 2 x 2"
Photo: Douglas Yaple

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FROM THE EDITOR

SUZANNE RAMLJAK

Whereas eating is an inescapable fact of life, the way in which we deliver food to our mouths remains open ended. All manner of instruments have been devised to fulfill this basic need—from chopsticks to corn holders to straws. This edition of *Metalsmith's* annual "Exhibition in Print" serves to further expand our notions of the dining tool. For "Flatware: Function + Fantasy," guest curators Boris Bally and Rosanne Raab culled the work of 42 international artists to offer an engaging display of flatware history, engineering, splendor, and delight.

The present selection, almost entirely made in this century, reveals a range of fresh approaches to ancient utensil forms. While flatware is primarily designed to assist with consumption, these contemporary works also act as tools for pleasure and enlightenment; they raise our consciousness in the course of our raising a fork or spoon. Some pieces arouse us by their sensual grace or elegant fusion of function and form. Other works renounce or complicate function, disrupting our habits and forcing us to think twice about the act of ingestion.

Making a virtue out of necessity, the flatware shown here encourages us to contemplate and savor the process of inserting things into our mouths. As Austrian artist Petr Dvorak comments about his own approach to flatware, it "becomes the medium for my message as we enter the new century: seeing more by feeling more—and vice versa." Indeed, such well-crafted objects have the power to refresh our senses and help us be more fully attentive to the banquet of life.

SR

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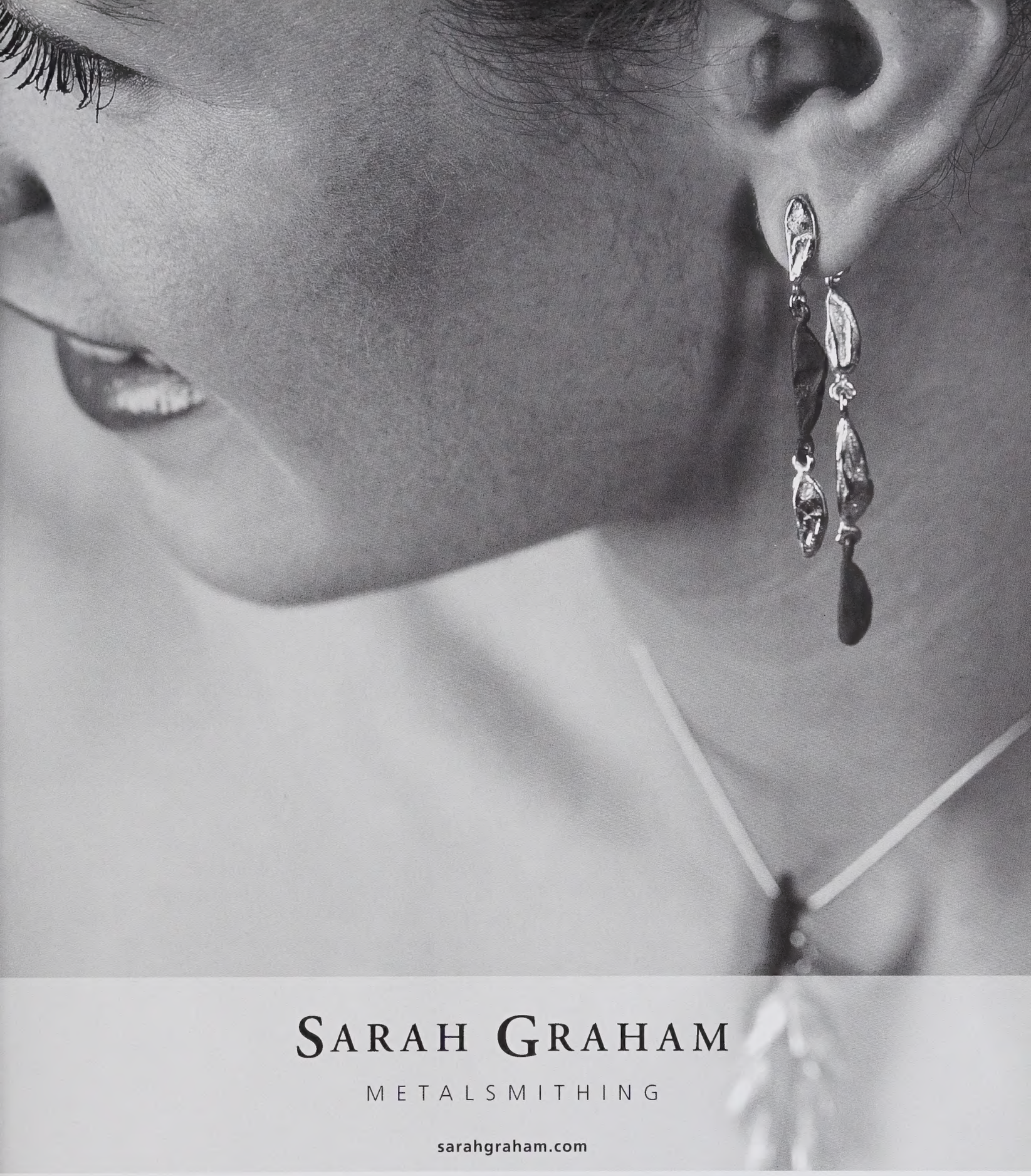

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Flatware: Function + Fantasy

by Boris Bally and Rosanne Raab

Has everything become fast, large, tasteless, and disposable in contemporary America? Is it true that only a handful remain attentive to the implements we use to prepare and consume food? Those who design and fabricate such implements are hyper-aware, and attempt to integrate what is practical for production with what is sensible for use en route to finding innovative design solutions.

Boundaries are rapidly disappearing between designers, craftspeople, and artists. The world is smaller as the information age yields more ways to channel creativity through rapid prototyping methods and varying scales of production and design. In this century, it seems that much of the cutting edge, high-volume design-for-industry is directly commissioned by "prototype makers" such as Eva Eisler, trained as an architect, or Joost During, trained in the apprenticeship system. Perhaps designs available to the public are directly inspired by the creations of the metal artists of our times? Visually, a masterfully forged John Cogswell spoon is not a far stretch from the Porsche-designed *Chroma 301 Knife*, although the production methods and volumes couldn't be more different.

"Flatware: Function + Fantasy" initiates a dialogue about the creative process and material culture. Flatware is an amalgam of many elements mixed with rich tradition; it is as responsive to the hand as it is to the mouth. Steven Holt, Chair and Distinguished Professor of Industrial Design at the California College of the Arts in San Francisco, suggests, "On the one hand, ergonomics potentially have a lot to do with the design of flatware. After all, the hands, face, mouth, and lips represent a pinnacle of densely packed nerve endings and sensory associations. Pain and pleasure are often centered in this body zone, and the possibilities for awareness that inhere from eating and drinking as well as from sex and punishment are so evocative as to open up flatware design to almost any possible construction or narrative."[1]

For this exhibition, 42 participants were selected from more than 100 portfolios of industrial designers, artists, and artisans with specialties in flatware, cutlery, and jewelry. Our goal identifies motives that drive designers to create contemporary flatware. Conceptual ideas that go beyond the traditional and conventional were considered, plus hand-forged and machine-made designs for use. There are examples of relationships with industry and alternatives that favor small workshops. Materials include silver, gold, various alloys of steel, rubber, plastics, ceramic, anodized aluminum, and a variety of stones, wood, bone, even bread. Techniques range from hi-volume drop-forging to hand-forging and pattern-welding, various fabrication and casting techniques, chasing, *mokume-gane*, and granule construction.

Flatware is defined as services of spoons and forks. Technically, knives are not flatware, they are cutlery. Before such forms, primitive societies used pointed and forked sticks, chipped flint, or stone and shells that served as early supplements to the fingers. These forms were replaced by knives of bronze and later iron, as well as wood and horn scoops or spoons. Egyptians had spoons of ivory and slate, and silver, bronze, and brass utensils were used in early Greek and Roman societies. These historical artifacts have been valued for their aesthetic beauty, but more recently, material culture study yields further understanding of their relationship to people and place. What will future historians conjecture about this present collection?

Bowl-and-handle spoons, similar to modern-day forms, date from 700 B.C. Early knives, used not only for eating but also as weapons, introduced a protective handle to shield the user's palm from the blade. In the Middle Ages, individuals carried their own knife to table since it represented a precious accessory not provided by the host. Personal silver or gold forks appeared in inventories as early as the eleventh century, mainly for special purposes such as eating mulberries or other foods likely to stain the fingers. Two-pronged forks, originally used for serving, became dining implements for the table during the sixteenth century in Italy after Catherine de Medici initiated the use of one table fork for each guest at the French court. England was introduced to the fork when Londoner Thomas Coryate claimed to be the first man in town to eat with a fork in 1611. However, the knife was the primary utensil used by most Englishmen as late as the eighteenth century.

In America upper-class colonial household inventories listed silver spoons and forks. By the mid-eighteenth century, at least one silversmith could be found in many northern towns, while major cities like Boston, New York, and Philadelphia boasted scores of smiths vying for the booming business. The South continued to trade with England long after the northern colonies had established local industries and it was not until much later that Southern silversmiths began to make their own contribution to the craft of forging flatware and holloware.

Further change in the production of flatware occurred with the discovery of the Comstock Lode in Nevada (1839). This mining resource increased America's silver production and expanded the distribution of flatware to a growing middle-class at affordable prices. The Tariff of 1842, spearheaded by Senator Henry Clay, placed a tax on imported silverware, textile, glass, and porcelain, bringing protection to American manufacturers and ultimately enriching the domestic market.

The growth of the flatware market was affected by the introduction of new technology, including the steam engine, and mass-production techniques such as the stamping of decorative elements. Metalsmiths, who had forged handmade spoons and forks for wealthy families earlier in the century, could not compete with manufactories that produced multiple patterns, many with minimal hand-finishing.

The late nineteenth century brought improved transportation, namely refrigerator cars on the national railroad lines, and advanced agricultural mastery of food processing contributed to the increased choices offered in Victorian homes. The flatware industry catered to this development by creating a wide range of designs for specialty foods served at middle and upper-class dining tables. Forks for asparagus, lettuce and ice cream, spoons for oranges and bouillon, and knives for macaroni and waffles proclaimed the social status of the host and hostess.

Flatware has a long association with dining etiquette. *The Young Lady's Friend by a Lady*, printed in 1837, advises, "When you send your plate for anything, whether by hand of a servant, or friend, take off the knife and fork, and lay them down on the cloth, supporting the ends on your bread, or else hold them in your hand, in a horizontal position." Dick and Fitzgerald, publishers of *Inquire Within for Anything You Want to Know*, or *Over Three Thousand Seven Hundred Facts Worth Knowing*, recommend, "If possible, the knife should never be put in the mouth at all; let the edge be turned outward." In contrast, *The Household Guide or Domestic Cyclopedia* (1897) warns "Should you, however, find yourself at a table where they have the old-fashioned steel forks, eat with your knife, as the others do, and do not let it be seen that you have any objection to doing so." Dining etiquette has been well documented in upper-class society, but more recent studies of material culture have focused on working-class families, resulting in a more complete understanding of American lifestyle.

At the end of the nineteenth century, records show more than 2,200 wholesale manufacturers produced flatware in sterling silver, silver-plate, and pewter. Gorham & Company, like other leading makers, retailed flatware and holloware at newly established department stores, including Marshall Field & Company (Chicago), and John Wanamaker (Philadelphia). In contrast, Tiffany & Co. ran a strictly retail trade; it opened a New York City shop in 1837 at 259 Broadway, moved uptown to Union Square in 1870, and today is well positioned on Fifth Avenue & 57th Street.[2]

Harry Bearly of Sheffield, England, who is credited with the invention of stainless steel in 1913, revolutionized the flatware industry when he joined ranks with Thomas Firth & Sons in 1914 to produce flatware "that does not rust." The attributes of stainless, including its moderate cost, diversity of classical and contemporary patterns, and easy maintenance, foster its popularity today, as demonstrated by its usage in the current collection. The silver industry no longer dominates the flatware market.

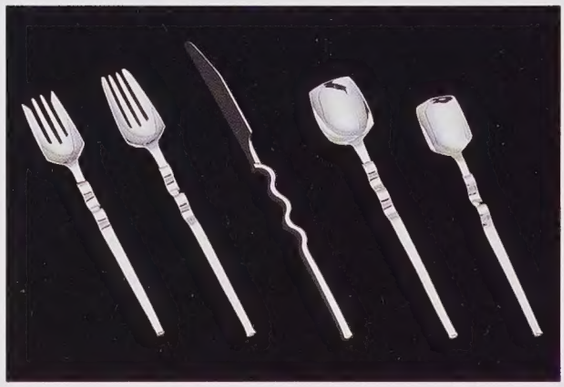
American flatware manufactories produced a range of styles associated with French Art Nouveau, English Arts and Crafts, Austrian Wiener Werkstätte and The Bauhaus. They found inspiration in European periodicals, trade catalogues, and imported design.[3] Gorham & Company, under the leadership of William C. Codman (1839-1921) developed one of the most popular Art Nouveau patterns, "Martele," an expensive line requiring trained craftsmen to apply labor-intensive hand-work. At the same time, independent studios headed by silversmiths Arthur Stone (1847-1938), Porter Blanchard (1886-1973) and Clara Barck Welles (1868-1965), who founded The Kalo Shop in Chicago, offered alternative choices for buyers interested in handcrafted flatware, which was often commissioned for homes designed by Frank Lloyd Wright and Greene and Greene.

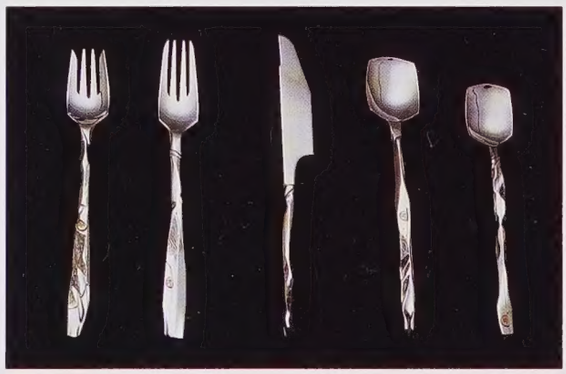
The two world wars and the Great Depression of 1929 altered America's lifestyle. During this period, the design and manufacture of flatware came almost to a halt. Many of the vestiges of metalsmithing by independent silversmiths were erased and these makers turned to vocational roles, mainly as shop teachers in public schools and assembly line workers at airplane plants and shipyards.

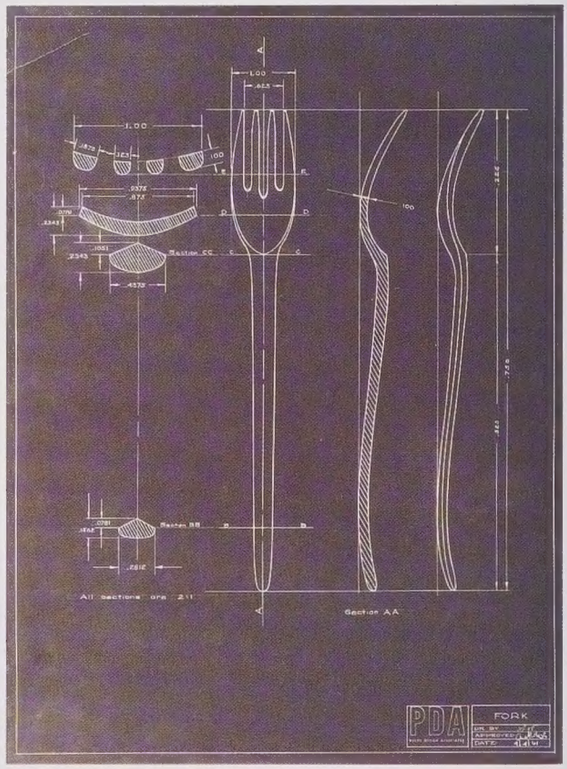
The rebirth of metalsmithing at American universities in the late 1940s is credited to Margret Craver (b.1907),

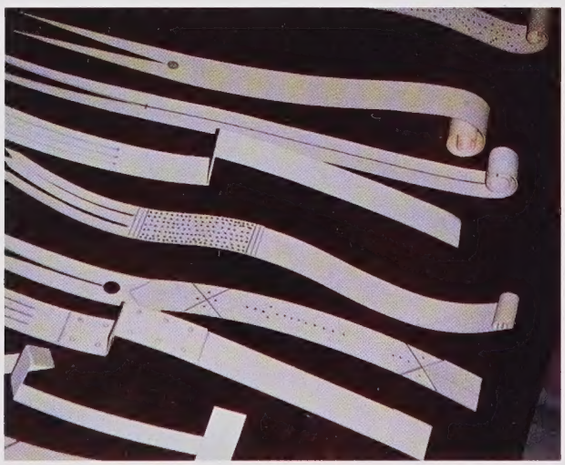
who established a series of conferences that encouraged American art teachers to learn the skills of silversmithing. Under the auspices of Handy and Harmon, month-long workshops were taught by European teachers, namely William E. Bennett and Reginald H. Hill (England) and Baron Eric Von Fleming (Sweden). Apprenticeship programs were replaced by degree programs at Cranbrook Academy of Art (Richard Thomas), School for American Craftsmen (John Prip), Cleveland Institute of Art (Frederick Miller, John Paul Miller) and Indiana University (Alma Eikerman). Kurt Matzdorf founded the gold and silversmithing program at the State University of New York at New Paltz, and Hans Christensen, who left Georg Jensen in 1954, joined the faculty at the Rochester Institute of Technology. These early years continued to reflect European, particularly Scandinavian, influence, but subsequent generations pursued an American spirit that supported innovation in place of imitation.

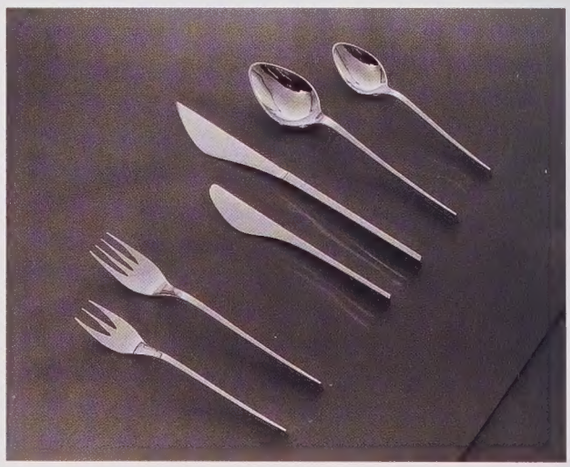
The newly established metalsmith curricula focused on jewelry, holloware, and small-scale sculpture. John Marshall at the University of Washington and Fred Fenster at the University of Wisconsin (Madison) included flatware design in their programs. Their personal commitment to tabletop design motivated many students to pursue an interest in flatware and holloware. Fenster states that, "Students had little interest in repetitive production." He encouraged them to design one-of-a-kind serving pieces. Marshall, who sees "flatware as small sculpture," avoided such repetition when he was commissioned to do the "Bloome" flatware; each of the eight place settings is unique, while they still maintain a relationship to each other.











clockwise from top left
John Marshall
"Bloome" (flatware sets), 1988
sterling silver
fork: 7 3/4 x 1 1/4 x 3/4"
Photo: Jerry Davis

Arthur J. Pulos
Drawing for Flatware Design, 1961
Special Collections Research Center, Syracuse University Library

Ronald Hayes Pearson
Vision, 1954
flatware models
sterling silver
fork: 7 3/8 x 1 x 3/8"

John Prip
Prototype, ca 1950s

John Marshall
"Bloome" (flatware sets), 1988
sterling silver
fork: 7 3/4 x 1 1/4 x 3/4"
Photo: Jerry Davis

Metalsmiths Arthur J. Pulos (Rochester Institute of Technology), John Prip (Rhode Island School of Design), and Earl Pardon (Skidmore College) began designing flatware patterns for leading manufacturers in the 1950s. Prip, hired by Reed and Barton to be a craftsman-in-residence in 1957, was given complete freedom to develop flatware designs. He believed that the real challenge was pushing a modest technical process to the limit of its potential.[4]

A major success was scored by Ronald Pearson

(Rochester Institute of Technology) in 1954 when his design "Vision" was awarded first prize in a "New Flatware" competition at The Contemporary Craft Museum (now Museum of Arts & Design). International Silver produced the pattern until 1982, at which time a five-piece place setting sold for $50. Service for 12 was recently on the secondary market for $3000.

In 1985, a young designer and recent graduate of the San Diego State University metals program, David Tisdale, further challenged the offerings of contemporary flatware by introducing dyed aluminum and embracing forward-thinking design. He created his first "Picnicware" set for a competition, "Designed and Made for Use," organized by the American Craft Museum. That same year, *Metropolis m*agazine published an article about flatware designers and Tisdale's work was featured on the cover.

David Tisdale
Picnic Flatware (three piece set), 1986
David Tisdale Design Inc.
anodized aluminum
fork length: 7"
Photo: Bob Hansson

David Tisdale
Mangia (portable flatware set, three pieces with cover), 1993
Zelco Industries, Inc.
stainless steel, plastic cover
set with cover: 8 x 1 1/2"

The artist received 150 phone calls in one week. "I knew I was onto something," Tisdale recalls. He took his prototypes to the Accent on Design market in New York to see how they would fare. After manufacturing the collection for about a year and a half, he licensed it to ELIKA. At about the same time, Sasaki introduced a version of the flatware, a five-piece place setting in stainless and anodized aluminum. Tisdale obviously struck a nerve with his pioneering use of material in an innovative flatware set.

Tisdale's stainless steel Zelco "Mangia" portable flatware set came later in the 1990s, and "was aimed at becoming a highly personal traveling flatware set for the hip." Tisdale was one of a handful of designers responsible for awakening the public's interest in exciting flatware trends.

Does industry have the power to dictate design? American manufacturers remain conservative in their outlook, preferring to produce flatware patterns that have a proven sales record. Little has changed in their willingness to incorporate contemporary design, and they claim the high cost of re-tooling prohibits innovative designs. Tisdale notes that some manufacturers are able to defy this industry trend: "By sending much of their specialty production work to China, larger U.S. manufacturers such as Cambridge Silversmiths, Ltd. are able to reach multiple levels in the marketplace. In addition to selling their own good quality products to large mass and middle-level retailers, Cambridge recognizes the design quality of the flatware from Robert Welch of the U.K. and is the U.S. distributor, selling to higher level retailers. As the quality of offshore manufacturing has improved considerably it is now possible to have an elegant, beautiful, well-made set for a very cheap price. It is less expensive to risk capital on a more 'edgy' design."[5]

Tisdale continues, "European culture intrinsically respects design, while U.S. culture tends to correlate price with value, rather than design with value. The consolidation occurring in retail, which reduces design to its lowest common denominator, reflects shortsighted thinking."[6]

Informal contemporary lifestyles have limited need of multiple flatware forms dedicated to each food and course. The knife, fork, and spoon serve most purposes in our daily eating patterns. Family silver, in need of polishing, may appear only for special occasions. The traditional status symbols of wealth, the dining room and its furnishings, no longer reign. Tisdale asserts, "Contemporary flatware has become much more personal, less of an outward statement of wealth and position as sterling place settings once reflected. Newer, stronger stainless alloys (18/10 and 18/8) have added value to common stainless flatware. Customers now understand and want the detail, finish and weight, *and* good design."[7]

What motivates a buyer to purchase flatware that is costly and, in some instances, more art than eating utensil? Responses range from "the sensual experience

of handling a handmade object" to "pure aesthetic that delights the eye." Museums have acquired a small number of pieces, often donated by the artists or manufacturers. Private silver collectors keep a low profile so it is difficult to know where these collections are housed.

More importantly, where do we find flatware beyond the mainstream commercial market? An excursion to Moss/New York, praised as "the best design store in America" by the *New York Times* in April 2003, entices with contemporary stainless and silver flatware produced in the European market (featured are Eva Eisler's designs for Mono). Owner Murray Moss does not buy product from Asia but the absence of American designers in his inventory is notable. Retail markets supported by

Studio of Joost During and Dianne Reilly, Warwick, Rhode Island, 2005
Photo: Joost During

American Craft Council, George Little Management, The Philadelphia Museum, and The Renwick Gallery put buyers in contact with a limited number of craftspeople, namely Michel Royston, Robyn Nichols, and Mardi-jo Cohen. It requires a great deal of homework and unique projects like *Exhibition in Print* to discover practitioners of innovative American flatware design.

Searching for evidence of the creative process was paramount to the selection of work for "Flatware: Function + Fantasy." We looked for insightful designs that provoked an aesthetic response. No barriers separated machine or handmade, or design executed by the computer. Our choices included objects that were influenced by nature, that celebrated form, glorified the delight of eating, and felt the devastating nature of hunger. We selected forks, spoons, and knives that conjured memories of past relationships and shared times, and chose others that were successful expressions of playfulness and joy. Interpretations of other cultures stimulated our eye but craftsmanship and attention to detail were our primary criteria.

Original ideas overflow from David Damkoehler's *Breadbasket*, a construction of 42 Volrath serving forks intended to "enhance the theater and spectacle of dining," and from Charles Lewton-Brain's *Fork* braced to the arm, a metaphor for restrictions that society places upon itself. Julia Keyte and Haley Bates dissect then rearrange their flatware to allow renewed interpretations, much as e.e. cummings explored the syntax of words. Rebecca Scheer relishes the extraordinary by capturing a moment when matter meets spirit. Function is not essential in these designs, which illustrate that freedom to explore unknown territory enhances our everyday life.

Exposing the structure of a design for its intrinsic beauty yields a strong aesthetic. David Peterson and Curtis LaFollette reveal structures that are honest and unfettered by pretense. This description can also be applied to John Cogswell's utilitarian forged flatware.

Many of our selections evince evidence of "craftsmanship," an all-encompassing term. It is imperative that designers and metalsmiths be trained to understand the meaning of quality, especially when working on something as personal and sophisticated as an eating utensil. Joost During, a young designer trained in Amsterdam, gained on-the-job experience at Dansk, Lenox/Gorham, and Nambe. He is now working freelance, marketing his own designs successfully to manufacturers. "I think one of the most important parts of my training was the focus on excellent craftsmanship," During says. "Learning all the technical skills to their perfection taught me how to make things right. When flatware is manufactured there will always be a loss of quality compared to the original master. So if your master is only just acceptable, then the production will probably be less than acceptable. The other important part I learned from my training is the eye for detail, subtlety, and curve."[8]

Nature served as inspiration for several designs, including the porcelain spoons modeled from tree knots by Jozefien Gronheid, Lin Stanionis's knife, fork, and spoon, which narrated the growth, change, and vitality of plant life, and the *Spring Greens Salad Servers*, which reflect James Obermeier's concerns about man and his environment. Shona Rae carved forks and spoons from bones found in the wilderness of the Arctic tundra. She describes these materials as cultural symbols of the Inuit, who "survived in a brutal and perilous environment." The bird, serving as metaphor, inspires a set of silver talons by Rose Sellery. She challenges us to think about what we eat and how we struggle to maintain an "ideal" proportion.

Although we have encountered Japanese influence since Admiral Perry opened trade with the West in 1859, the artful handling of *mokume-gane* by Robert Farrell

gives extraordinary skill to an old technique. *Fish Set* captures the beauty of reeds floating in a Koi-filled pond. Color and playfulness bring energy to the creative process. Kee-ho Yuen creates silver and anodized aluminum flatware with whimsical images of fruits; it is an expression of his personal humor and positive attitude. There is "fun and games" in Chunghi Choo's epoxy coated salad servers, folded and cut to resemble origami paper or perhaps taking their cue from an oversized pair of chopsticks.

The Industrial Revolution brought change, from hand tools and handmade items, to mass production by machine. Prices dropped and items became more available and affordable. Although the machine has replaced multiple hand processes, successful marriages exist between art and industry, as demonstrated by Alessi (Italy), Porsche (Austria), Nambe (U.S.) and, notably, Mono (Germany). Small manufactories have worked with others, for example, Man van Kouswijk, Paul de Vries, and Bruce MacDonald, who designed "the right angle scoop" that ergonomically attacks ice cream with the arm, not the wrist.

Knives have always held a position of cultural importance: "Knives are icons of power, domesticity, and science (our best blades are scalpels)," notes metalsmith and author Tim McCreight. "These are the quintessential tool, the progenitor, the wellspring of what defines our species, Homo faber: man the maker. Knives mark the bridge between creatures that forage and creatures who cultivate. Knives perform an act that goes beyond the hand."[9] Not all holloware makers are satisfied with the direction contemporary flatware design is taking, away from its silversmithing roots. "Our knives are a mysterious disaster," laments Heikki Seppka. "Cutting angles are all wrong, the handles are all wrong and too heavy."[10] However, Seppka would surely appreciate the care and balance masters Peter Jagoda and Phillip Baldwin fold in with their knife designs. John Lewis Jensen explores the polarity of danger versus beauty by offering blades laden with intricacy and heavily embellished with layers of colorful alloys and seductive gems.

Vintage flatware has inspired new work by Roberta and David Williamson and acted as a canvas for Billie Jean Theide, who makes her marks by inscribing the initials of wealthy women in *Born With....* Additionally, Theide illuminates an interesting circle of life, challenging perceptions of value, beginning and ending with the alternative marketplace: the "eBay Phenomenon." Under Rob Jackson's direction, *Mt. Fuji Forks* found new life on the other side of the planet, their former use now rendered obsolete. Throwaway plastic utensils, cast in gold and packaged into a suitcase, narrate Martin Lerch's thoughts about valuing the life of an object. Re-interpretation, hybridization, and reconfiguration inspired Masuda, Bates, and Keyte. In every instant, we are challenged to look at flatware without formal directives. Let us applaud those artists who step beyond the boundaries of the past and build an original pathway to the future.

A notable example of flatware in this exhibition is *Verge* by Phillip Carrizzi, a designer with an uncanny understanding for market requirements and a flair for the fresh. His ergonomically adjustable table setting prototype sports choice of color (powder-coated!) and has a built-in "Palate-Scald Mitigation System"™ that allows you to "have fun, play with your food," all while cooling hot morsels to your personal temperature. Carrizzi's hybrid design approach is rooted in a good foundation of metalsmithing technique: a thirst for current manufacturing technologies with a clear talent for thinking outside of the box.

"Knives are icons of power, domesticity, and science (our best blades are scalpels)," notes metalsmith and author Tim McCreight. "These are the quintessential tool, the progenitor, the wellspring of what defines our species, Homo faber: man the maker."

What is the future for the objects highlighted in this exhibition? Will these designs be given 15 minutes of fame and tossed to the rear of the artist's studio, or will they become the treasured icons of the twenty-first century? Perhaps they will find their way into a museum collection or be cherished by an owner who savors each meal with a special fork, knife, and spoon. We hope this exhibition will inspire you to reconsider the implements you enjoy using every day. ⚜

Boris Bally is a metalsmith who designs and produces flatware.

Rosanne Raab is an independent curator and collection advisor for twentieth-century craft and design.

1 Steven Holt, interview by Boris Bally, 13 October 2004.
2 Charles L. Venable, *Silver In America, 1840-1940: A Century of Splendor* (Seattle: Marquand Books, Inc., 1994), 35.
3 Wendy Kaplan, "The Art that is Life," in *The Arts and Crafts Movement in America, 1875-1920* (Boston: Little, Brown and Company, 1987), 279-80.
4 Lee Nordness, *Objects USA* (New York: Viking Press, 1970), 179.
5 David Tisdale, interview by Boris Bally, 26 February 2005.
6 Ibid.
7 Ibid.
8 Joost During, interview by Boris Bally, 23 February 2005.
9 Tim McCreight, "Boris Bally Flatware Course Brochure."
10 Heikki Seppka, letter to author, 16 July 2004.

METALSMITH

CURATED EXHIBITION IN PRINT 2005

JOOST DURING WARWICK, RHODE ISLAND

When I design and make a flatware pattern, I begin with the fork. I feel that it is the centerpiece of the place setting. What makes a fork a good fork? What aids its function? The angle of the tines, the feel of the handle, weight and balance, it all contributes, yet it also must be visually pleasing, for that is an integral part of its function.

I begin with lines inspired by nature on a piece of paper. During the process of forging and shaping I follow the natural tendencies of the metal to eventually arrive at the final form. I approach each utensil this way, considering how its form aids its use as well as its visual appeal.

I feel a strong connection to craftspeople from the past, using the same techniques and tools, carrying on a tradition. As a craftsperson in the twenty-first century, I am interested in providing and creating objects to live with that offer an aesthetic aspect to everyday life.

above
Wishbone, 2004
brass, nickel-plate
To be manufactured by Nambe in stainless steel
8 1/2 x 1 1/2"
Photo: Joost During

right
Reactic, 2002
Manufactured by Dansk
stainless steel
8 1/4 x 1 1/2"
Photo: Joost During

PETR DVORAK VIENNA, AUSTRIA

Getting a handle on things: the spirit underlying my flatware for the twenty-first century.

The haptic sensation as it lies in one's hand lends a new dimension to one's perception of the flatware.

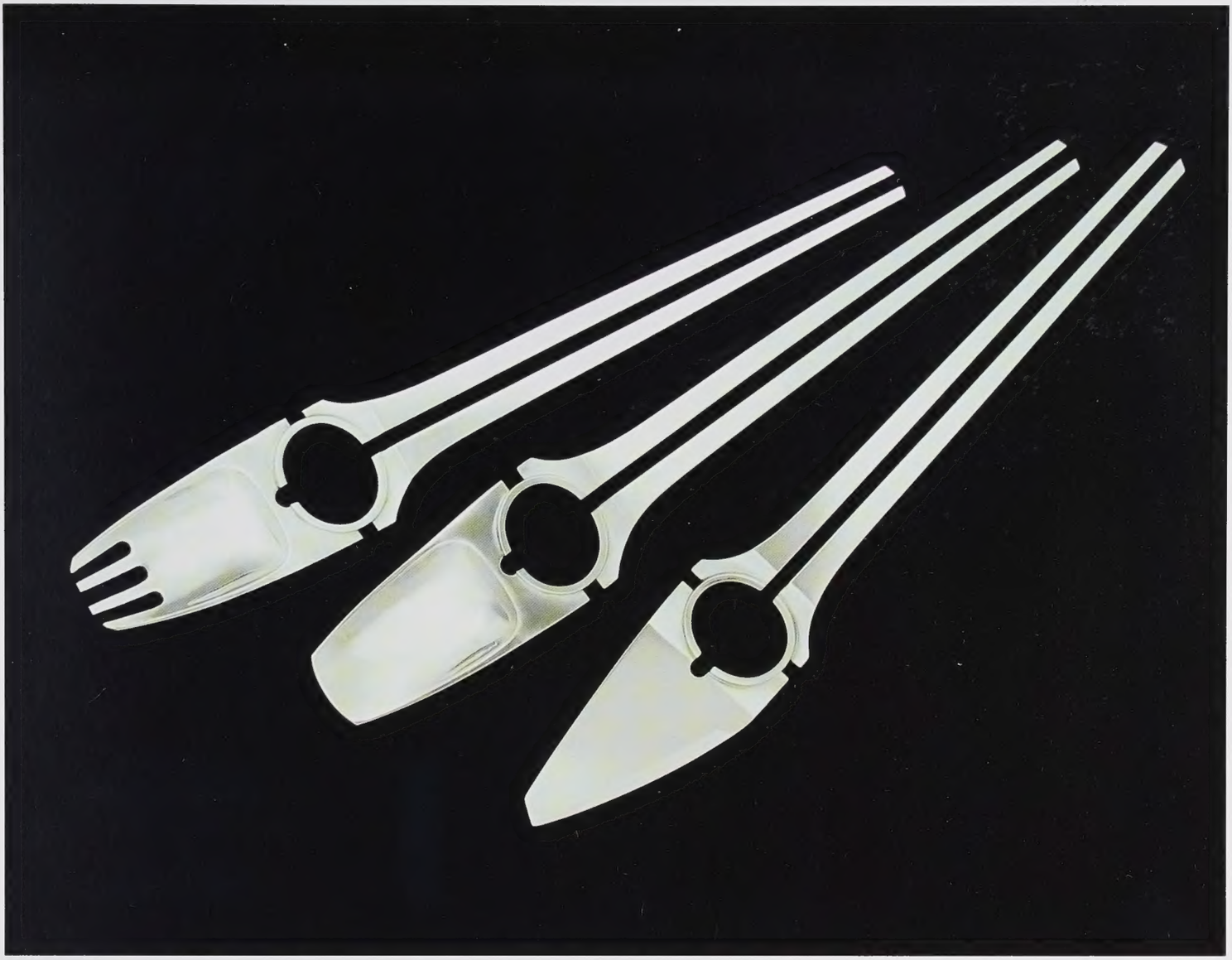
By heightening that sensation, the flatware's classic function of facilitating the apportionment of food and its conveyance to one's mouth assumes a new aspect.

The ludic element of the handle literally snuggling in one's hand, and the close hand-to-mouth relationship palpably enhance the joy of eating.

In our sequential approach to food—eyes, nose, hands, and mouth—our hands enter a new realm of experience.

The flatware thus becomes the medium for my message as we enter the new century: seeing more by feeling more—and vice versa.

Set of Flatware (prototype), 2004
silver 800/925
largest: 9 x 1 3/4 x 1 1/8"
Photo: Martin Tuma



DAVID PETERSON SARATOGA SPRINGS, NEW YORK

I am, at heart, a formalist. My work *Tea Infuser (with Integrated Teaspoon)* typifies, I suppose, my penchant for *revealed structure* and compositional harmony. For better or for worse (better, I think), I often find myself struggling between competing objectives when designing and making objects such as this. While I may first conceptualize a new work as purely visual, it isn't long before my thoughts (and anxieties) turn to questions of utility, durability, and technical refinement.

Fortunately, in those instances when it truly comes together, those once *competing* concerns become *complementary*; a lithe skeletal handle becomes an effective thermal structure and an effective compositional device. I've long been intrigued by the exacting, kinetic properties of precision tools and instruments and, as with this work, invest some considerable effort into engineering the "tactile aesthetic" of objects I make. This may be, at its simplest level, pure ergonomics. But, at a higher level, I believe it has more to do with the instinct of "play."

above
Perfect Pitch, 2004
sterling silver
8 1/2 x 1 1/4 x 1/2"
Photo: David Peterson

right
Tea Infuser (with Integrated Teaspoon), 2002
sterling silver, 14k gold
7 1/2 x 3 x 1"
Photo: David Peterson

MICHEL ROYSTON HAT CREEK, CALIFORNIA

It is a civilizing influence, the use of flatware. We can certainly eat with our fingers. And we can grab what we want, gnawing in solitary enjoyment. However, people have invented various rules so that we are able to eat together without discord. Flatware has become part of Western Civilization's food ritual, providing a means for the daily meting out of portions as well as the glorification and celebration of our bounty.

Forging, smashing a soft metal with something harder, is a basic human technique. It is a simple process with a long history producing objects of usefulness and beauty. Visible hammer blows on the surface of the work track the movements of the maker and his time and attention.

An object bearing the history of its creation along with the cultural imperative of its use, having an intriguingly simple form, can only help to inspire and reestablish our humanity.

Finding freedom within the limits: cold forging of non-ferrous metals.
Wild soaring lines from repetitious controlled hammer blows.
Soft voluptuous forms born of hardening silver on harder steel.
Quiet reclining shapes from rumbling and piercing sound.
Mystery within an everyday handheld object.
Grace through violence.

above
Slotted Spoon, 2000
sterling silver
10 x 2 1/2 x 1 1/8"
Photo: Hap Sakwa

right
Fat Spoon with Fork, 2004
sterling silver
fork: 10 x 1 1/8 x 1"
Photo: Hap Sakwa

CHUNGHI CHOO IOWA CITY, IOWA

These pieces are pared down to the essential elements, fun and functional. They are a pleasure to use and a pleasure to view. The pieces will be mass-produced in maintenance-free materials using cutting-edge industrial technology.

Salad Server (prototype), 2004
stainless steel, plastic
15 7/8 x 2 3/4 x 1 1/2"
Photo: Kee-ho Yuen

EVA EISLER NEW YORK, NEW YORK

My collaboration with Mono, the German "Manufactured by" of tabletop products, started in the fall of 2000. At that time I was invited to visit Mono's production facility in Mettmann, to observe their manufacturing processes and technology and learn about the company's history and their design and aesthetic philosophy. This was a very exciting experience, and it inspired me to start forming ideas on how to approach the task. At first the assignment was not specific, but rather a challenge to come up with a new product to be made in high-grade stainless steel utilizing the technologies Mono had at their disposal.

In order to envision that "something," a sculptural, minimal form, softened by elegant curvy lines that could potentially be used in a pristine, minimal interior space, I started experimenting by scoring and folding sheets of cardboard, ultimately creating scale models for a series of trays and serving utensils. Eventually, based on these models, the company carved the pressing templates; the final products are made in a most efficient way in one manufacturing step on a powerful hydraulic press brake.

Cimetric Tray 580 with Serving Utensils, 2002
Manufactured by Mono
stainless steel
2 x 23 1/2 x 7 1/2"
Photo: Mono

PHILLIP CARRIZZI GRAND RAPIDS, MICHIGAN

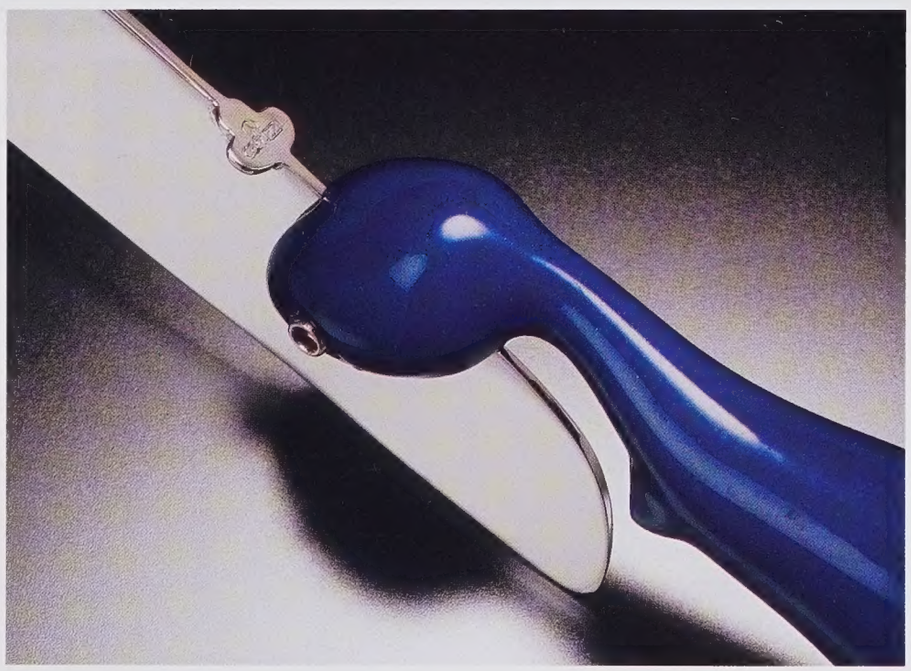
Verb is the word that takes ordinary—insert products here—lends direction, function; makes me feel like I'm already using them and couldn't imagine myself *still* again

Disconnected thoughts seamed together whole marketable, collectible, displayable, useable, modern place settings; retraining wrist postures everywhere! curvy shapes with "Palate-Scald Mitigation System™"

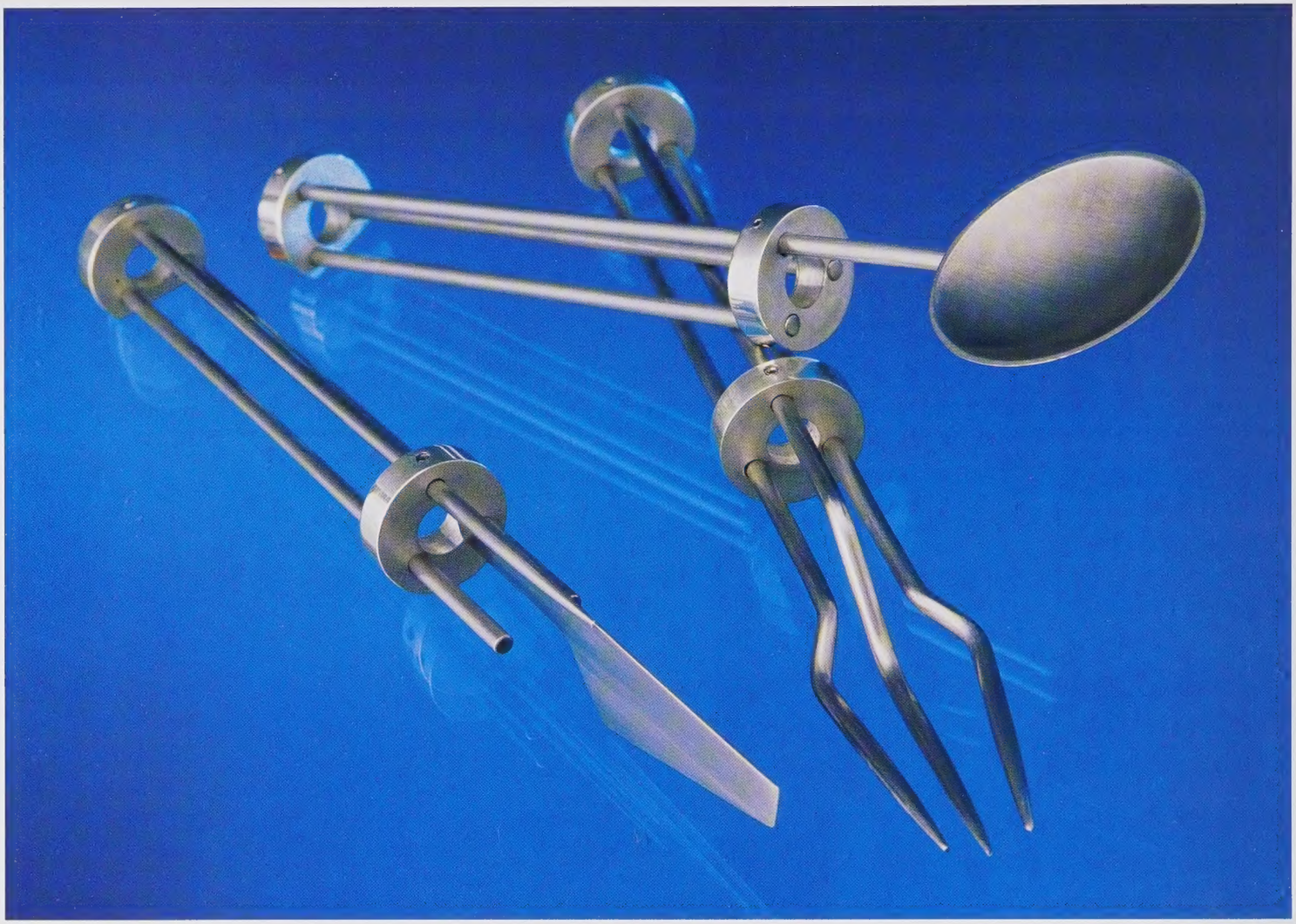
Darting eyes examine, dissect, observe, record, and process poised fingers grasp, sketch, click, type, and plan machines slice, print, burn, cast blurred hands cut, file, bend, forge, refine and atomized plastic pigments are (-) attracted, baked, and sealed

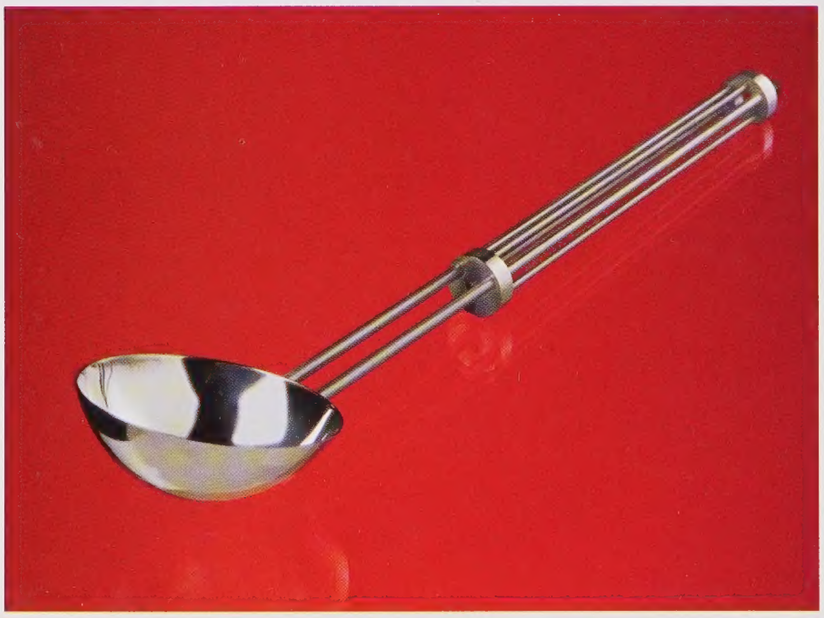
Computer assisted design, mixed media construction hand/machine-made, non-nesting, definitely undishwasher-safe "wrap your digits around the heat capable, corrosion-averse, cobalt stalk" squeeze the soft, palm-sized rubber bellows (reciprocate) lift, dip, pierce, slice, cool, consume, repeat

Verge (flatware set), 2004
sterling silver, stainless steel, rubber, polyester
approx. 6 5/8 x 2 x 2" each
Photo: Douglas Yaple



Verge (flatware set), 2004 (detail)
Photo: Douglas Yaple





CURTIS LAFOLLETTE CHERRYFIELD, MAINE

After deconstructing for the last decade of the twentieth century and assessing the postmodern condition for four years I have resurrected retro modernism. The flatware project facilitated the apodosis of this aesthetic proclivity. A little forging, a little formalism, some assembly required, and form follows function.

above
Three Piece Flatware Set 1216/04-2 Flatware Series, 2004
sterling silver, steel
largest: 7/8 x 1 5/8 x 7 7/8"
Photo: Nash Studio

left
Ladle 1216/04-5 Flatware Series, 2004
sterling silver, steel
1 x 3 1/8 x 14 5/8"
Photo: Nash Studio

BRUCE MACDONALD BURLINGTON, VERMONT

As the name implies the *Right Angle Scoop* is the proper evolution of an old design into a new, more ergonomic tool. The angle of the handle is truly the "right" angle, easier for kids, seniors, and everyone in between. Handmade in Vermont where ice cream is an art form, these scoops are shaped like a spade to ensure that every last frozen bit is gleaned from the tight seams of a pint container. An ergonomic "right angle" design even reduces wrist strain. The *Right Angle Scoop* is fabricated from pure stainless steel with an anodized aluminum handle, and ergonomically designed to encourage scooping with the arm, not the wrist. Sturdy and dishwasher safe, this heirloom object fuses sculpture and function and is guaranteed forever.

Right Angle Scoop, 2004
Manufactured by BRM Design
stainless steel, aluminum
7 3/4 x 5 x 2 5/8"
Photo: coleimage.com

KEE-HO YUEN

CORALVILLE, IOWA

My flatware focuses on creating a refined presentation of a whimsical and cheerful feeling. To achieve this I coordinated vivid color, playful geometric shapes and unexpected charming images of fruit at the ends or on the sides of the handles. I regard my work as an evolving collage of the philosophy and sensibility of the East and West, and of traditional and contemporary technologies and materials. I prefer to look at all these seemingly contradictory influences with a sense of humor and a positive attitude. I regard them as great resources for endless creativity, which provides satisfaction, excitement, and unpredictability. I believe that is what makes life and art joyful, rich, meaningful, yet challenging.

Flatware, 2004
24k gold, silver and anodized aluminum
8 x 1 1/2 x 3/4"
Photo: Kee-ho Yuen

PAUL DE VRIES

SCHOONHOVEN, NETHERLANDS

In most of my designs, the forms—and the story they tell—are most important; I try to think free of the function it should have to create new possibilities in shapes or functions.

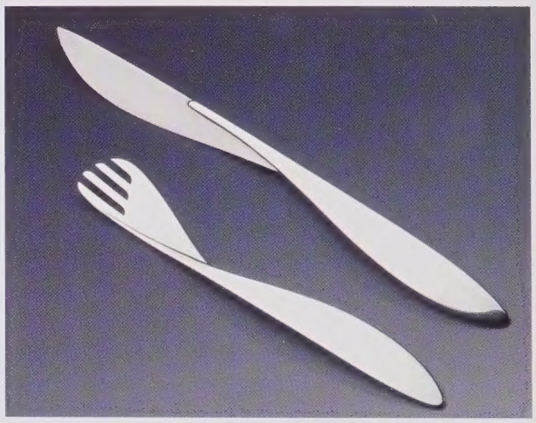
This cutlery has a very pleasant grip. It is designed to be an extension of one's hands rather than a piece of tool used to eat.

I believe in this twenty-first century we will rediscover the secrets of nature, the value of it and the way we should take care of it. Technique will be in service to nature instead of the other way around.

It is of great importance to me to express myself as an artist. To have the opportunity to do this in silver is a privilege.

above
Dinnerset: Knife, Fork, Spoon, 2000
sterling silver, stainless steel
length: 8 1/4"
Photo: Rob Glastra

right
Meat Serving Knife and Fork, 2004
sterling silver, stainless steel
knife length: 11 3/4"
fork length: 10 1/4"
Photo: Rob Glastra



ERICKA M. HEDGECOCK GREENSBORO, NORTH CAROLINA

Serving Series 02: Finland was created in response to time I spent living in a culture closely tied to nature. The Finnish landscape is lush with forests and lakes that provide formal inspiration for the serving set. Taken by the Finnish hospitality and intimacy that the occasion of sharing a meal brings forth, I made these pieces to address the unspoken dialog between server and guest in relation to the objects at a dinner table. This dialog is often enacted by a curious mix of objects whose ultimate discussion is one of display, cultural tradition, function, and social status.

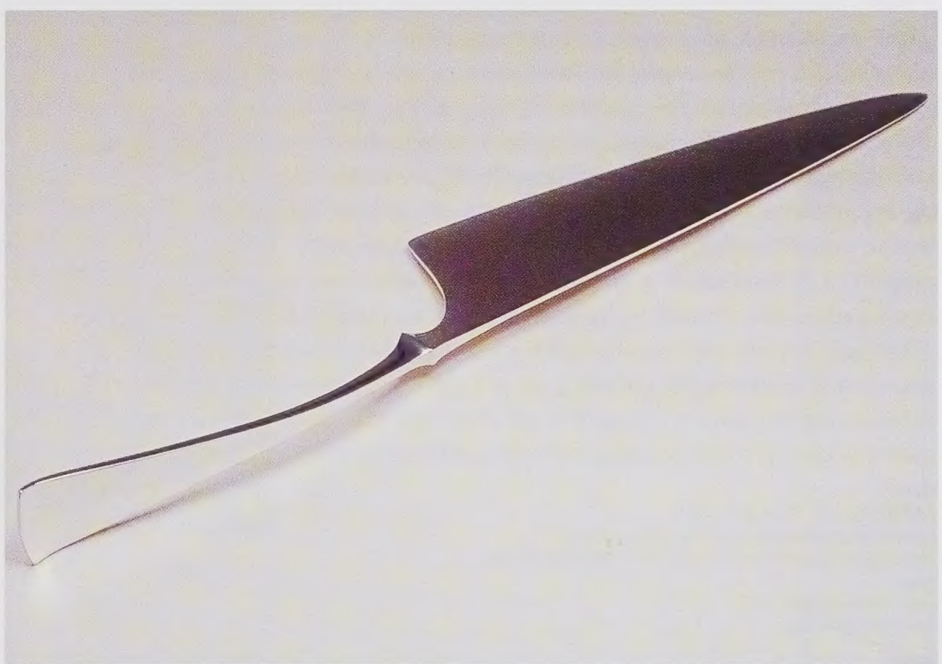
I believe these artifacts speak to our increasingly global culture and indicate a shift in the nature of social interaction. The desire to open your home to guests and share in the nourishment of oneself transcends culture and time, yet we are much more intimately linked to distant people and places by the convenience of technology.

Serving Series 02: Finland, 2003
silver
10 x 5 x 2"
Photo: Ericka M. Hedgecock

JOHN COGSWELL CLINTONDALE, NEW YORK

I love best those studio activities that involve direct, intimate contact with my medium. Forging is one of those activities, allowing me to exploit the incredible plastic properties of silver, transforming it from a formless billet into an object of grace and beauty. It's just me, silver, and my hammer—metalsmithing at its most basic. There is a gratifying simplicity, intimacy, and immediacy here. Silver, ever the responsive partner, silently guides me, responding to my every touch, telling me when I do something correctly, and telling me when I don't.

In an age of machine technology and industrialized production, I have devoted my life to making things by hand. Though my forged flatware pieces are created with the same traditional tools and techniques as my professional forebears, I approach them from a modern perspective. Designed as objects of utility, hot-forged from heavy cast ingots, each piece is designed to fulfill a specific function, to please the eye and to feel good in the hand.



Cake Knife, 2002
sterling silver
10 1/2 x 2 1/2"
Photo: John Cogswell

CHRISTIAN SCHWAMKRUG
PORSCHE DESIGN STUDIO, FERDINAND A. PORSCHE
AUSTRIA, VIENNA

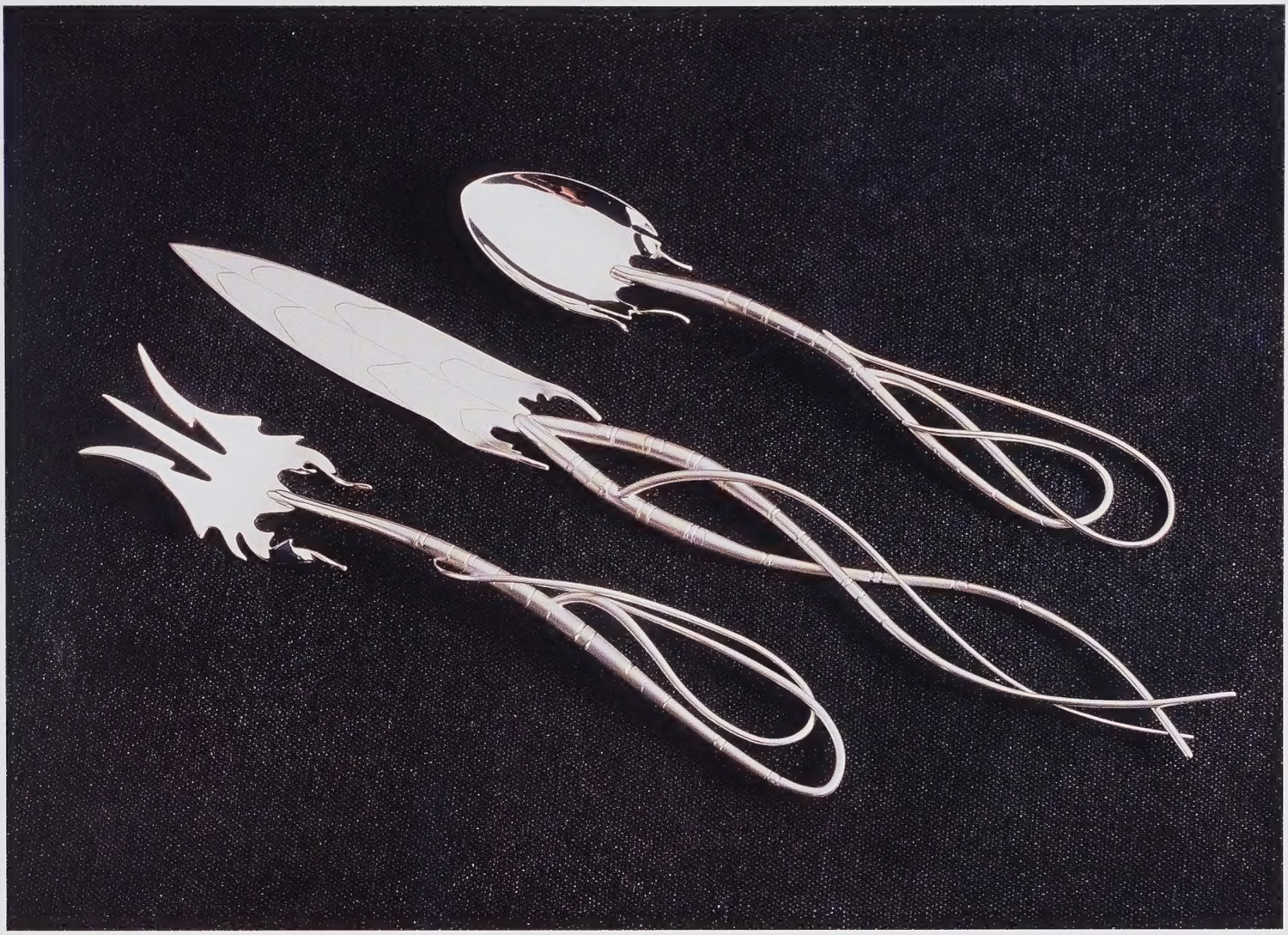
Two aspects characterize the design: ergonomics and aesthetics.

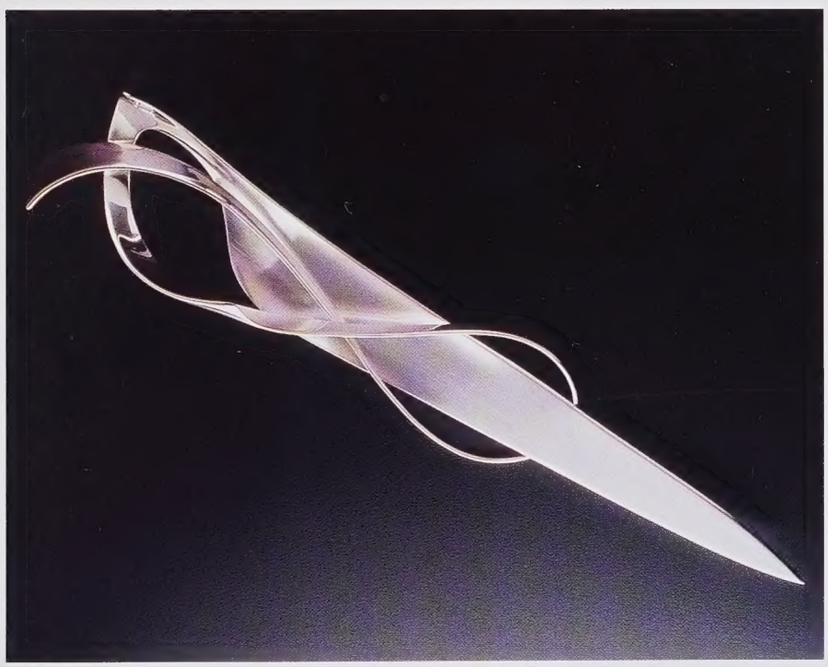
Our ergonomic studies showed that holding a knife in the upper area of the hand (thumb and forefinger) results in a vertical orientation, as opposed to the back area (small/ring finger against the ball of the thumb), which results in a horizontal orientation. The outcome of this was an aesthetic approach not separating the cutting blade from the grip, but harmonizing the vertical surfaces of both. The further faceting originated from the ergonomic requirements. This styling approach has also made the "Pearl" a safety requirement; it optically provides an indication to the blade. Depending on the proportions of the blade, grip, and its profile, the knife can also be placed on the table (cutting edge facing upwards) without any grime or dirt reaching it.

An explicit theme of the design is the asymmetry of the surfaces: a flat upper part bound to a bellied underside aiding as a support. The asymmetry is additionally enhanced on the knife in the form of an integrated rest. The "Pearl" simplifies the orientation for users when gripping and holding and is a significant playful characteristic.

above
Kitchen Knives "Type 301," 2002
Porsche Design studio, Christian Schwamkrug
Manufactured by Chroma Cutlery, Inc., Orlando, Florida
steel
chef's knife length: 10"
Photo: Porsche Design

right
Cutlery "Type 301," 2003
Porsche Design studio, Christian Schwamkrug
Manufactured by Chroma Cutlery, Inc., Orlando, Florida
18/10 stainless steel
maximum dimensions: 8 5/8 x 1 5/8 x 1"
Photo: Porsche Design



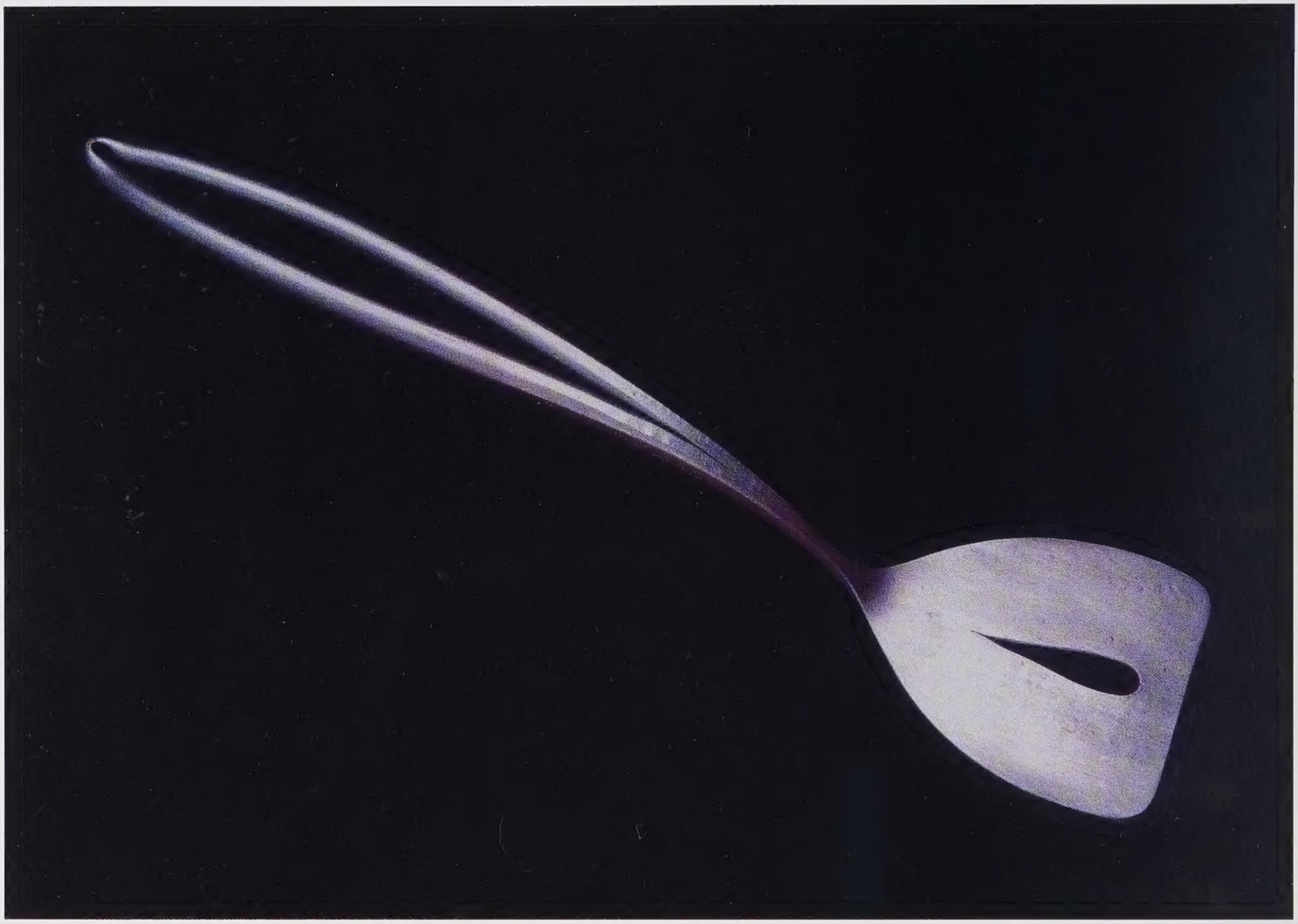


ROBYN NICHOLS KANSAS CITY, MISSOURI

Nature is complicated and magical, powerful and beautiful. Horticulture and botany are my passion and are symbols to depict life force. These symbols are continuous in my work. There is nothing more eloquent than how a leaf unfolds, or a vine delicately twists around itself, or a pattern on the surface of a plant attracts the eye. To capture this awe is my challenge. To give a piece of metal breath or sense of *life* is what I seek to accomplish. My work is about beauty, life, or the beauty of life, as well as the successful function and high quality of the piece. My aim is to capture that and simply remind humans of such beauty.

above
Dandelion Fantasy Place Setting-Utensils, 2003
sterling silver
11 x 2"
Photo: Hollis Officer

left
Kemper Knife, 2004
sterling silver
8 x 2 1/4"
Photo: Hollis Officer



MARC MAIORANA PENLAND, NORTH CAROLINA

This spatula is made of iron, or more accurately, mild steel. I consider steel to be a common denominator of metals. Accessible, widely known and used for its strength, and formed extensively because of its malleability, steel serves communally as it has for ages in the field, kitchen, and in architecture. Yet shaping steel has changed with the times and on an industrial level, forming through malleable means is becoming less present.

It is this malleable quality, the forging process to the smith, which is most mysterious and least understood. Acknowledging this importance and being comfortable with the forging process, I highlight the malleability of steel in the objects I fashion by emphasizing the point in the forging sequence where transformation becomes a possibility.

Spatula, 2003
steel
12 x 3 x 1"
Photo: Marc Maiorana

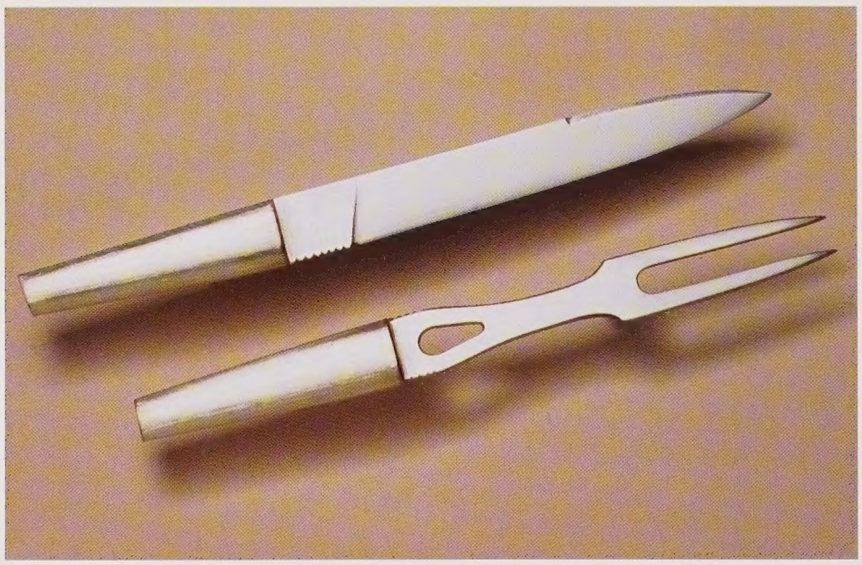
ROBERT FARRELL VENICE, FLORIDA

I am a traditionalist—a lover of antiquities and of objects made with only modest tools and human hands. Ceremonial objects, gracious entertaining, family heirlooms, the intrinsic lure of precious metal, an acknowledgement of the past expressed in objects that address the present, timelessness of design—all of these things motivate me to create the objects that I create.

Stylistically, I have been influenced by the simple elegance found in Scandinavian design, Japanese graphics, and African textiles. If my work has any relevance as a product of the twenty-first century, it is only as a reminder that craftsmanship—by that I mean handwork—and understated elegance are not dead, quite yet.

above
Fish Set, 2003
sterling silver, shibuichi, 18k gold
length: 11"
Photo: Dean Powell

right
Appetizer Set, 2003
sterling silver, shibuichi, 18k gold
longest: 7"
Photo: Dean Powell



PHILLIP BALDWIN SNOHOMISH, WASHINGTON

This designer prefers to investigate various aspects of utility, social intent, ergonomics, process of fabrication, and hierarchical significance and attempts to combine these considerations into a useable work. This approach might be called evolutionary.

The last four years have been spent making studies, few of which have been documented, though many have been given away. Materials ranging from wood to wrought iron, stainless steel, plastic, and precious metals have been experimented with and placed in hypothetical social situations. The line between tool and flatware is often blurred by the aspect of the edged tool or weapon. This investigation is expected to continue for the foreseeable future.

above
Chef's Knife, 2005
steel blade, toasted curly maple handle
13 3/4 x 2 1/8 x 7/8"
Photo: Phillip Baldwin

left
Sterling Carving Set, 1996
sterling silver, 1095 steel
12 x 1 x 3/4"
knife: 8 x 1 x 3/4"
Photo: Roger Schreiber

PETER JAGODA SPOKANE, WASHINGTON

The idea of fine tools seems to be an outdated concept; "I'll buy three body grinders at Harbor Freight and throw them away as they wear out."

Although whimsy sometimes plays an important role in my work, I enjoy making knives that will see use through generations and remain objects of beauty.

I especially enjoy making knives that are used in the kitchen. They are an integral part of our lives; we use them every day. They are objects that help sustain us.

My earliest memories are of my aunts, uncles, and cousins all working in my grandmother's kitchen cutting and chopping fresh vegetables during marathon canning sessions. The knives they used had been handmade of steel from the old saws used in my grandfather's logging camps. They were crude by some standards but I thought they were beautiful.

above
Squid Knife, 2000
440-C steel, micarta, brass
7 x 1 1/2 x 3/4"
Photo: George Post

right
Utility Knife, 2002
440-C steel, micarta, brass
12 x 1 x 3/4"
Photo: George Post

JOHN LEWIS JENSEN PASADENA, CALIFORNIA

In today's "Art World" the methodology of creating idea-based work is encouraged. Yet, something about the foremost association of a knife, "Violence," seems not to be a subject matter most choose to confront. For all the intellectualizing of art, knives have yet to be placed within this state of thought. Perhaps people can't get past the shock factor. Personally, the knife holds many psychological, emotional, and spiritual connotations. Knives hold a vast array of other ideas lurking beneath the surface that just beg to be explored. It is a challenge to take all of these corporeal and ethereal thoughts and put them into tangible form. What other object holds the polarity of beauty and violence at the same time? Knives are perplexing to build as well; I am highly interested in technique, craftsmanship, and innovation, yet I am bound by the constraints of the form. In jewelry I can make a ring one day, and a pin the next. A knife is a knife at its essence, but for me there is a never-ending supply of design possibilities and material choices. For me, no other object has been so full of experience and exploration.

above
Strata Dragon (fixed blade), 2004
Damascus steel, titanium, gold-lip pearl, carbon fiber, meteor, 18k gold, gemstones
length: 11 1/2"
Photo: Jessica Marcotte

right
Cyclops, 2004
Damascus steel, titanium, black-lip pearl, mokume, photo inlay
length: 15"
Photo: Jessica Marcotte

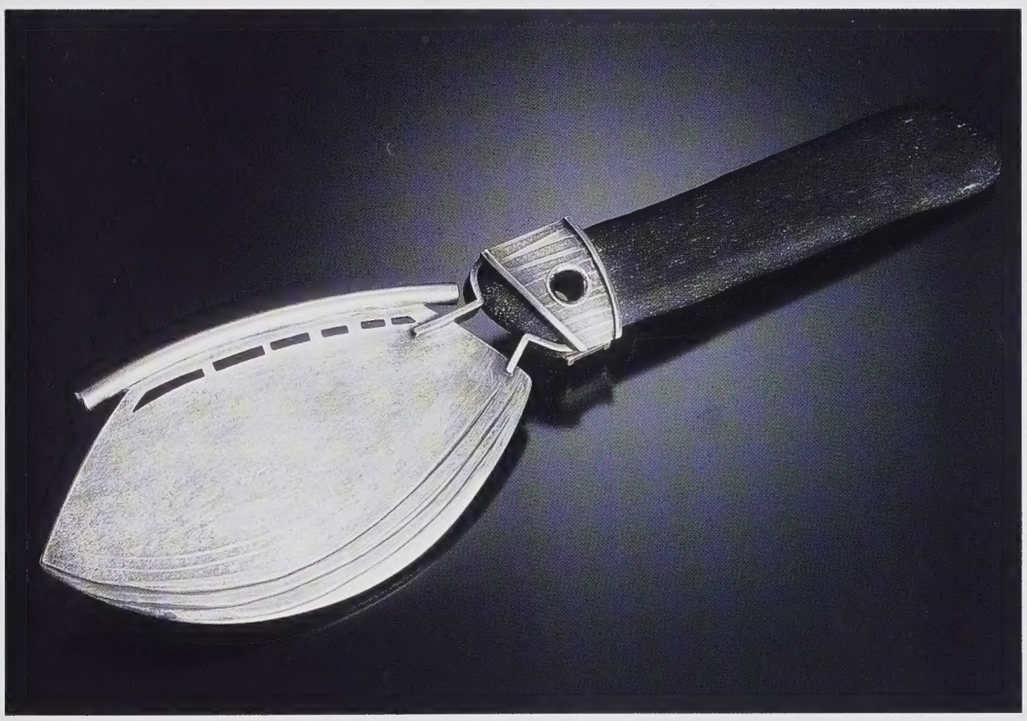
ANDY COOPERMAN

SEATTLE, WASHINGTON

Before building this fish server, I decided on several ground rules. The piece would acknowledge the form and functional pedigree of its historical antecedents; would stand alone as a sculptural object; and the motif would refer to the sea but do so in a personally specific way.

While its materials and blade/bolster/handle configuration nod towards convention, the server's inherent utility is abstracted by the dense layering of the elements that give it form and surface. For motif, I turned to those oversized popular science books I had devoured as a child. Filled with absurdly overpopulated illustrations, these books signified the leaps in scientific knowledge that had begun to light imaginations in the children of the 50s and 60s. Among the trilobites and nautiloids, I found the design for the server.

Sargasso (fish slice), 2002
sterling silver, 18k gold, diamond, pearl
length: 13 1/2"
Photo: Douglas Yaple



ANN THOMPSON

BIDDEFORD POOL, MAINE

This series represents a conversation I have been having with the natural world since 1998. Aesthetically, I have always been attracted equally to forms in nature and well-designed tools and machinery. In creating a synthesis of both natural and fabricated forms I am trying to balance both, without mimicry, into a cohesive whole. Stones in this series are used as found, without additional carving. At a time when much of our natural world is disappearing through development, these pieces represent a longing for mutual respect between the natural and the manufactured environment.

Slice, 2003
sterling silver, natural stone
10 x 2 5/8 x 5/8"
Photo: Robert Diamante

CYNTHIA EID

LEXINGTON, MASSACHUSETTS

The evolutionary transformation of "soft," fluid-looking metal forms from flat rectangular sheet continually enchants me.

After experimentation, I came up with a technique of curved-embossing/scoring using my hydraulic press (Thor) that made fold forming with a leather mallet a breezy joy. Carving the surface with a diamond bur gave the smooth metal personality. As I made each implement, I tested its functionality at my next meal.

Making the two *Sea Spoons* was fun—using matrix dies in the press that I had previously used to make a teapot and a Hanukkah menorah. The textured stripes were made with the rat-a-tat-tat of a diamond point in the hammer handpiece of a flexible shaft.

Design, innovation, form with function, whimsy....diamond burs, diamond points, hammer handpieces, ...firescale-free, tarnish-resistant Argentium sterling silver.... fold forming, hydraulic press forming..... twenty-first century.

Sea Spoons, 2000
sterling silver
8 x 2 1/2 x 1/2"

ROBERTA + DAVID WILLIAMSON

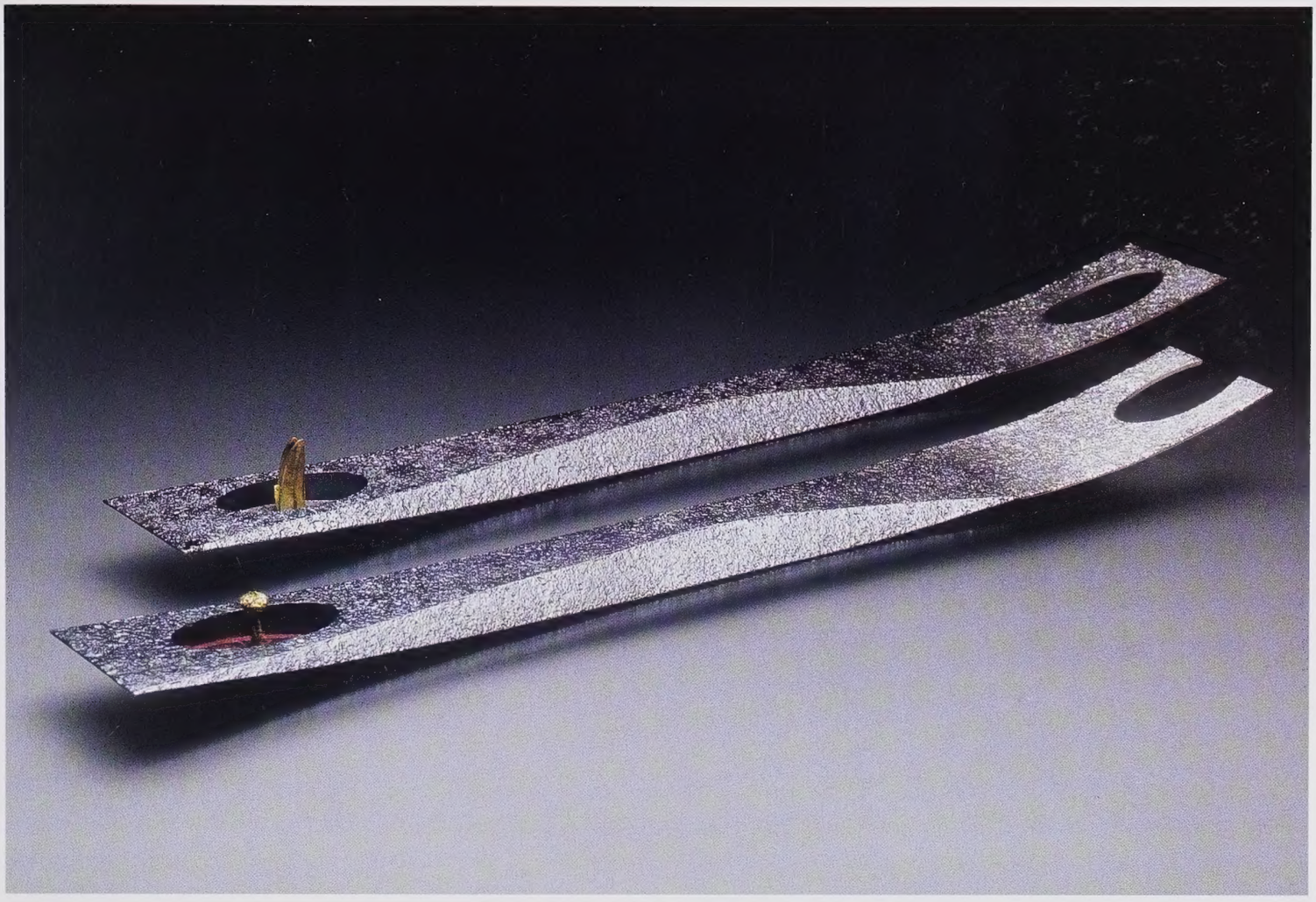
BEREA, OHIO

Over the years my father collected thousands of sterling spoons—it was his obsession. Every time we saw him he was sitting on his stool at the kitchen counter polishing his new treasure. With his magnifier he searched for that all-precious sterling mark.

The sterling spoon is our connection to my father. When he died earlier this year the vastness of his collection overwhelmed us. Carefully stored in old tin lunch boxes, wooden boxes, and dresser drawers were over 65 years of collecting spoons one at a time. For him it was a symbol of prosperity—that sterling mark so allusive to him as a child in a family of 10.

Our spoons were a way we engaged him and thrilled him. As he cradled one of our spoons in his arthritic hands we'd wait for that little smile of approval as he turned it over and discovered the words sterling silver.

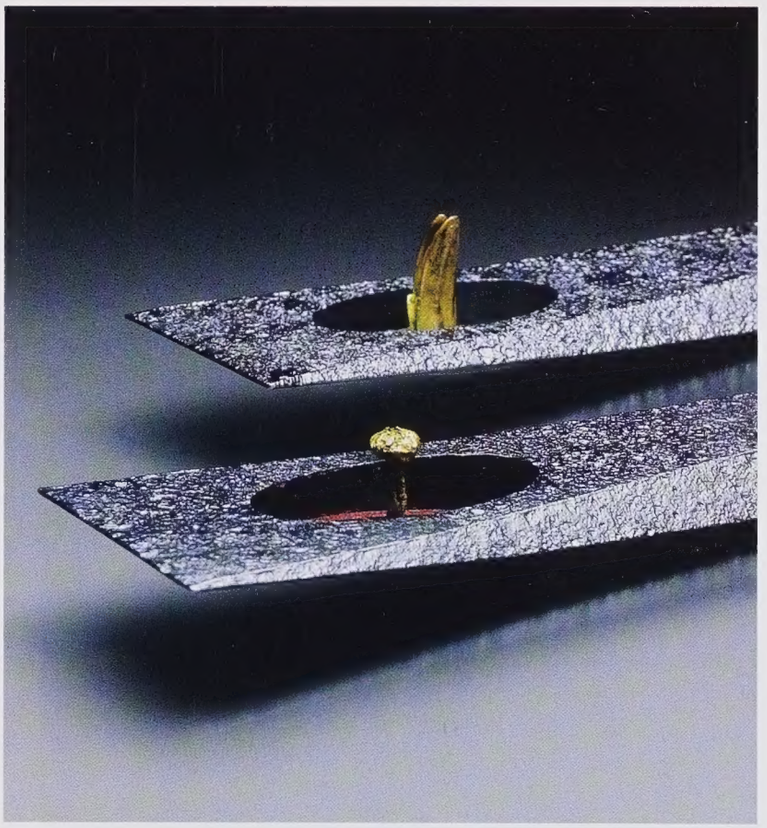
Gifts from my Garden (tea spoons), 2004
sterling silver
7 1/2 x 1 3/4"
Photo: James Beards



JAMES OBERMEIER DEKALB, ILLINOIS

As a craftsperson and a contemporary artist, I use my work to examine ideas about society. Primarily, these concerns are centered upon the tenuous balance that exists between the human population and a compromised environment. The emergence of an architectural landscape has replaced the traditional ideals of natural beauty. The application of a membrane of concrete and structure focuses my attention on the remnants of life that survive in discarded spaces. With fascination, I study and often collect things that I find to be beautiful. With regret, I sense the finite role that is assigned to nature. Despite my reservations, I view the achievements of contemporary society as necessity. The tension that exists between these contrasting ideologies fuels my ambition for creating art.

Spring Greens (salad servers), 2004
sterling silver, 18k gold, acrylic paint
1 1/2 x 14 x 2" each
Photo: James Obermeier



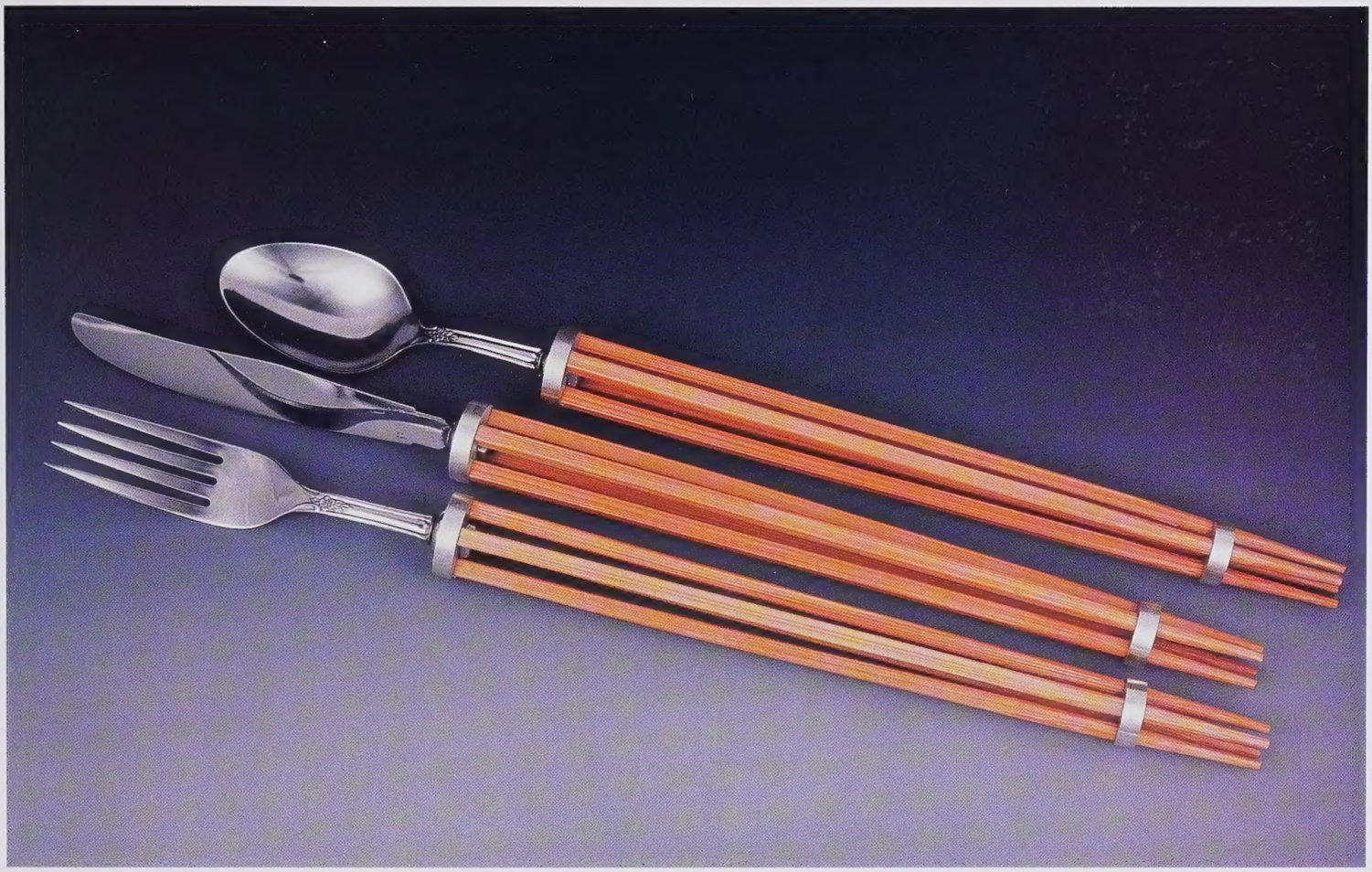
Spring Greens (salad servers), 2004 (detail)

LIN STANIONIS OVERBROOK, KANSAS

This place setting of knife, fork, and spoon is intended for use on special feast days. The formal design elements of the pieces relate to the unfolding of a plant as it emerges from the ground. The grouping suggests growth, change, and the inherent vitality contained in life forms, all aspects important to the symbolism underlying the notion of the feast.

Cultures are often understood through the objects and artifacts that remain long after they have died out. This place setting represents the modern expression of the handmade object, a tradition apparently dying out in our contemporary technological culture. Although advancements in technology are producing an ever increasing excess of readily available goods, there still exists a fundamental human need to work directly with materials, to produce the unique, unnecessary object. It may be that as future generations reflect back on the twenty-first century, these unique objects will stand out as expressions of individuality in an anonymous world.

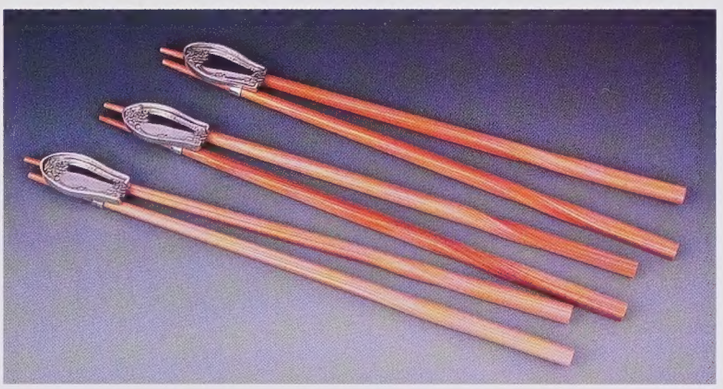
Fork, Knife, Spoon, 2004
sterling silver, cast resin
knife: 9 x 1 x 5"
Photo: Jon Blumb

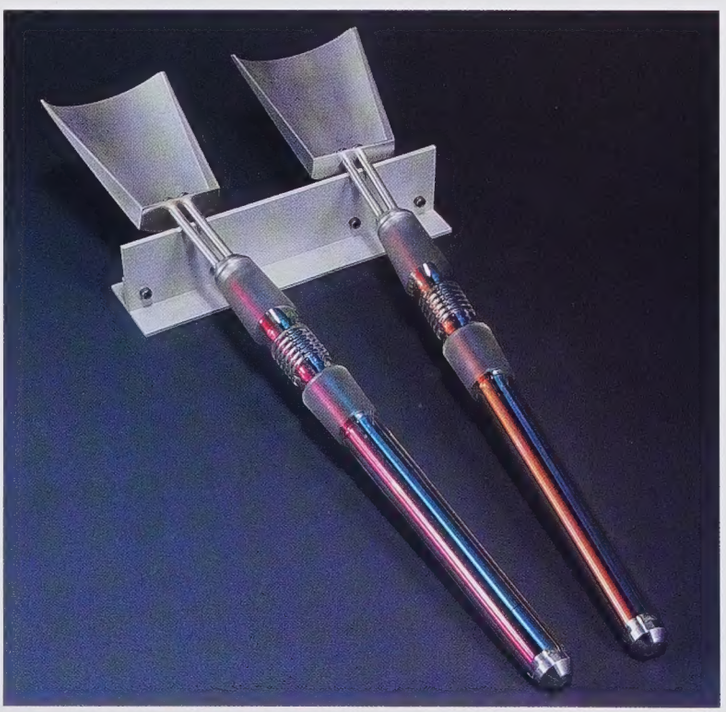


JIRO J. MASUDA MONROE, MICHIGAN

The series "Hybrid Flatware" has been an examination of the experiences of eating, consuming, and, by extension, of being human. The act of consuming can become an informed activity through interaction with the utensils. The elements that are chosen for the handles are selected because of what they can bring to the piece from an iconographical, contextual, and semiotic standpoint. The handle elements are usually readily identifiable items or symbols that carry their own information (such as cultural history, what purpose they serve, how they are designed to be used, etc.), and can generate not only a definition of their purpose in the viewers' minds, but also a point of personal reference.

There is also the issue of hybrids and hybridization. The concept of the hybrid has been used consciously as the methodology of examination in this series of pieces. New information is generated whenever two disparate elements are connected. Cultural hybrids, product hybrids, genetic hybrids, and business hybrids are all examples. The process of investigation becomes contextualized and enriched as one set of elements serves as the marker or reference point for the other elements.





above
Hybrid Flatware: Chopsticks Two, 2004
found objects, fine silver, sterling silver
13 1/2 x 2 3/4 x 7/8"
Photo: Jiro J. Masuda

above right
Hybrid Flatware, 2004
found objects, fine silver, sterling silver
9 x 3 x 1 1/2"
Photo: Jiro J. Masuda

right
Hybrid Flatware: Laboratory Glass Serving Set
found objects, annodized aluminum, steel, sterling silver
19 x 6 1/2 x 1"
Photo: Jiro J. Masuda

DAVID DAMKOEHLER NEW FRANKEN, WISCONSIN

My serving pieces originate in my interest in Victorian flatware with its panoply of shapes and functions, in stainless steel technical instruments from the laboratory and the operating room.

The two standing spoons, *Rectilinear Spoon* and *Undulating Spoon*, represent my interest in giving vertical sculptural presence to the terrain of the table.

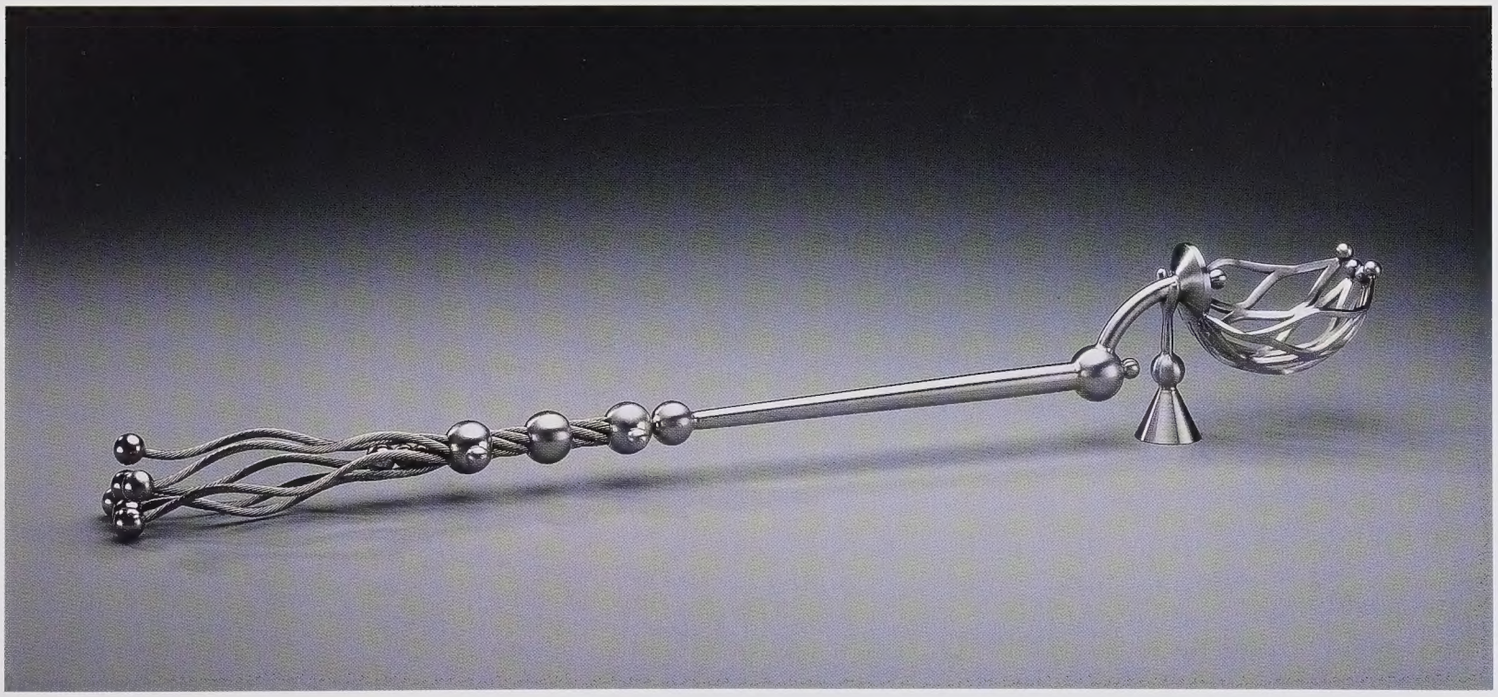
My *Breadbasket for Joseph Holtzman* is created from 42 Volrath serving forks; the tines have been covered with stainless balls and welded into the base. The breadbasket is dedicated to Joseph Holtzman, founder of *Nest* magazine.

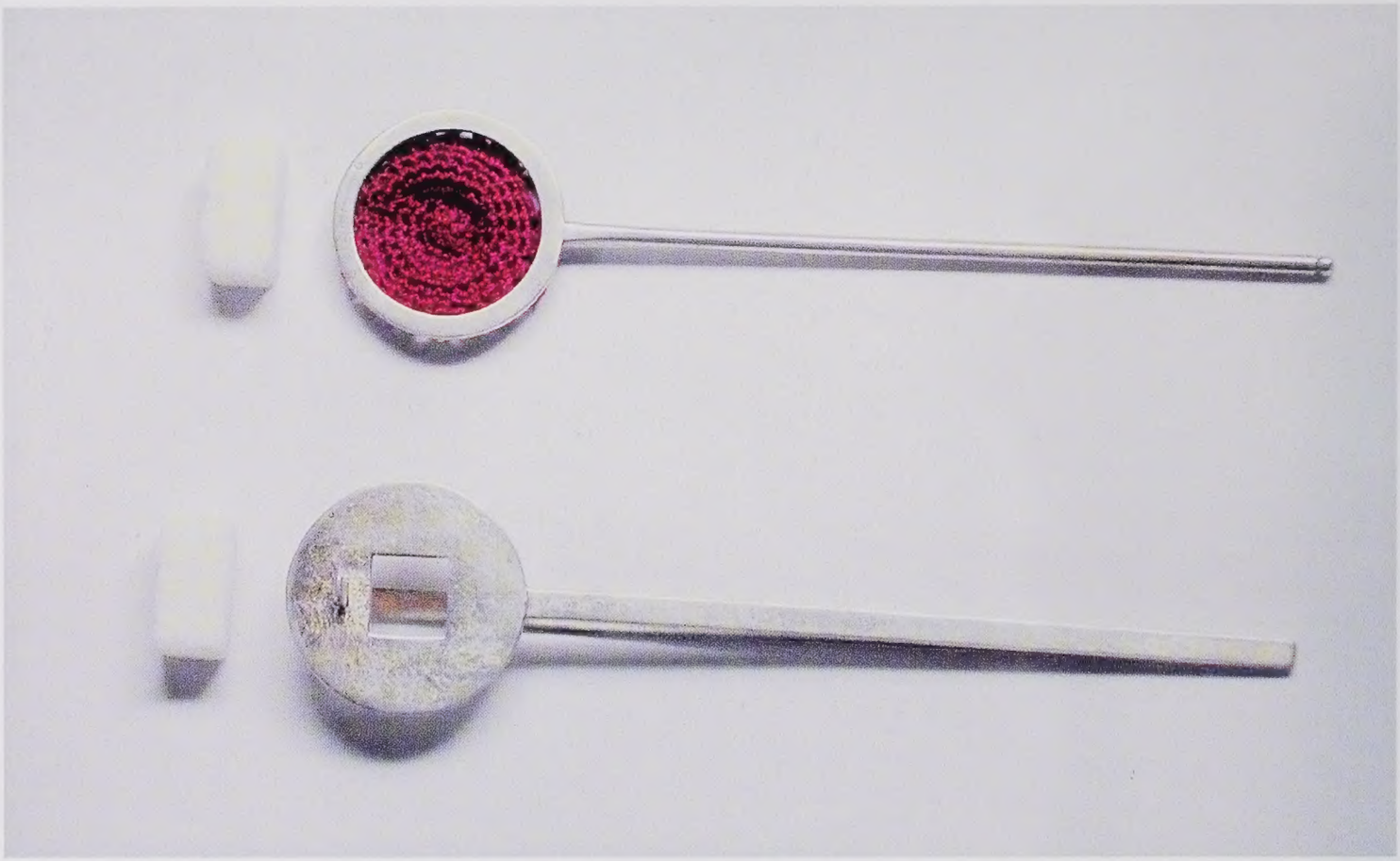
Finally *The Squid*, a very large slotted spoon for scooping out deep-fried calamari, violates all of Modernity's tendencies toward reduction.

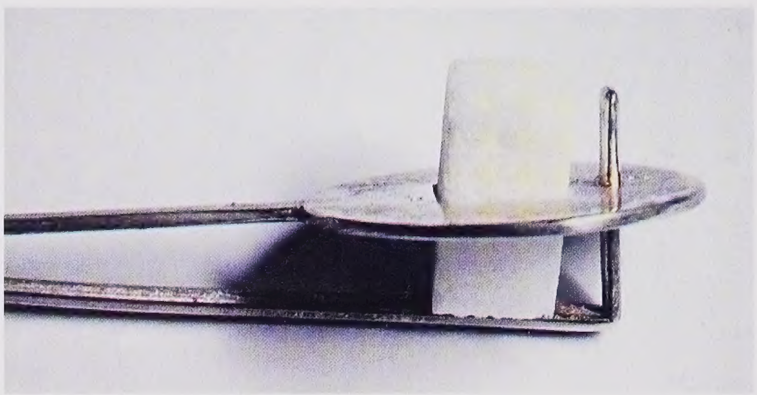
above
Breadbasket for Joseph Holtzman, 2004
42 Volrath #46554 serving forks, stainless steel
11 x 24 x 24"
Photo: Dean Powell

opposite, top
Rectilinear Spoon and *Undulating Spoon* (with stands), 2004
stainless steel
maximum dimensions: 10 3/16 x 2 3/16 x 1 1/2" each
Photo: Dean Powell

opposite, bottom
The Squid (strainer), 2004
stainless steel
maximum dimensions: 23 5/8 x 4 x 2 1/4" each
Photo: Dean Powell







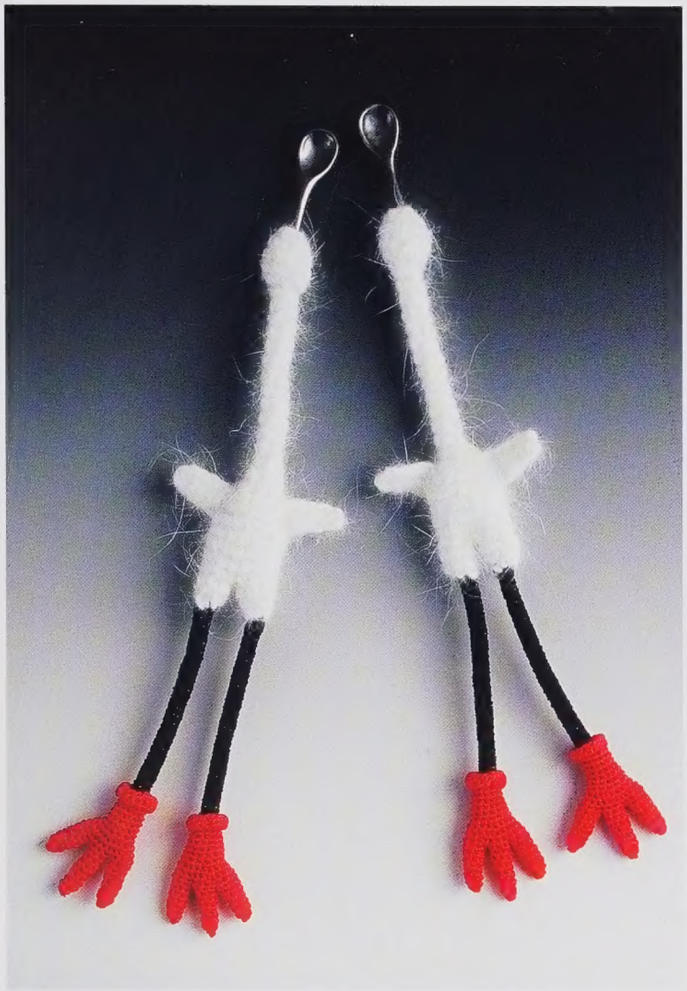
YAEL FRIEDMAN BROOKLINE, MASSACHUSETTS

I have chosen to look at silverware as art objects, and to apply the "right shape" into my creations. Art reflects the world we live in and provides us with new ways of introspecting about our day-to-day lives. The art medium provides a way to communicate with my audiences through subtle messages. These messages are easily overlooked in a seemingly mundane medium such as utensils. My creations rely on traditional, well known, and easy-to-identify silverware shapes. Yet they are discordantly impractical. This conflict draws the audience's attention to the cushioned environment we live in, where man has all he needs but always strives for more.

top
T-spoons, 2003
Designed by Yael Friedman and Noa Meiraz
silver, cotton thread
10 x 5 1/2 x 1"
Photo: Noa Meiraz

middle
T-spoons, 2003 (detail)

right
Held by a Thread #3, 2004
brass wire
7 1/2 x 1 1/2 x 1/4"
Photo: Yael Friedman



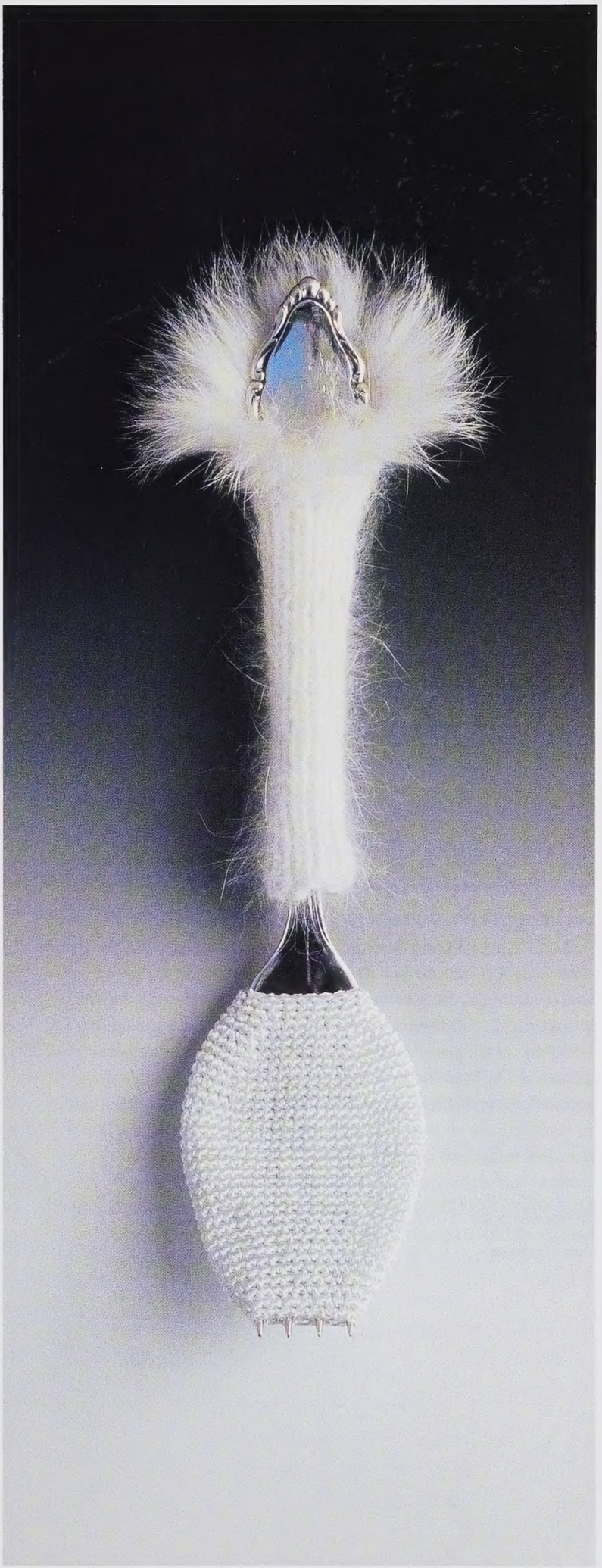
FELIEKE VAN DER LEEST AMSTERDAM, NETHERLANDS

These pieces were made especially for the "Lepels/Spoons Exhibition" organized by Gallery Ra in 2002. Of course, I wanted to be in the exhibition...but not with a real spoon. So I dressed up a secondhand silver-plated fork as a beautiful and graceful young lady-spoon. Her knitted angora top is framed by rabbit fur; under the tube skirt her teeth are just peeping through. I chose the color white to make her look as innocent as possible. She did convince the jury of her "spoondom" and was chosen for the exhibition!

And because of my fascination and love for animals, I couldn't resist making the *Little Spoonbills*. Crocheted with white angora and a mixture of red socks and black legs topped off with blackened silver cast spoonbills. The female bird has a silver egg in her belly and the male bird two silver balls. You can only feel the difference by touch....

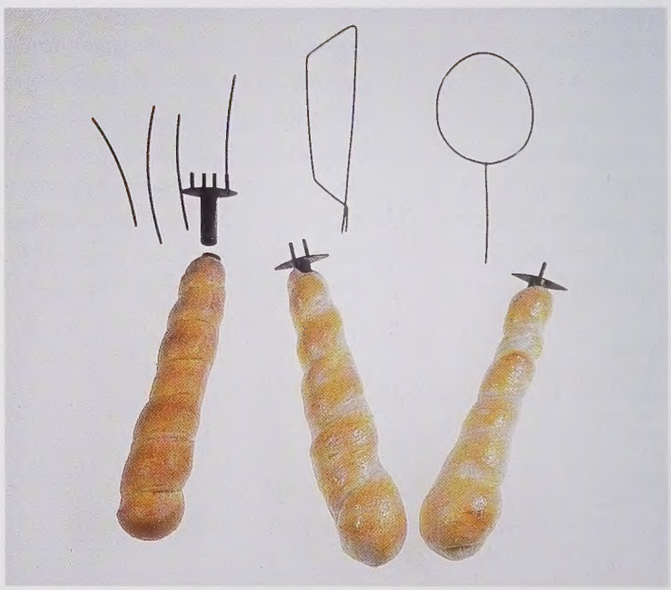
above
Little Spoonbills, 2002
silver, textile (angora, viscose, polyester/polyamide)
7 x 1 3/8 x 3/8"
Photo: Felieke van der Leest

right
Je suis une spoon, 2002
metal, textile (angora, viscose, polyester/polyamide), rabbit fur, crocheting, knitting, secondhand fork
8 3/4 x 2 x 1"
Photo: Felieke van der Leest

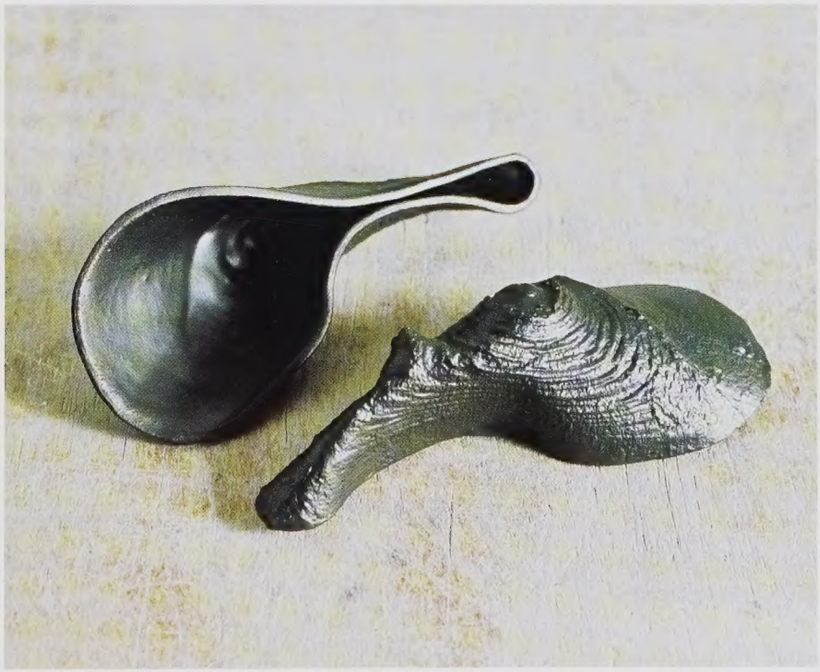


ANNE BARROS TORONTO, ONTARIO, CANADA

As a maker of flatware there are two things that bother me at the beginning of the twenty-first century. First, American food has undergone a renaissance in the past few decades, but the knives, forks, and spoons that we eat it with have hardly changed at all. In *Orchideae* I suggest that the place setting does not always need to lay next to the plate, but could be part of the table's centerpiece. Second, in a culture of T.V. food shows and upscale markets there is little discussion of the problem of world hunger. In *Ecce Panis* I baked bread onto tubular black handles to evoke this darker side, for the ultimate purpose of setting the table is to bring people together to share food and ideas.



Ecce Panis, 2004 (two views)
sterling silver, bread
knife: 9 x 1 x 7/8"
Photo: Anne Barros



JOZEFIEN GRONHEID AMSTERDAM, NETHERLANDS

The porcelain amuse spoons are designed with the use-imprints of carefully selected knots of Acer trees.

The characteristic features in a tree that appear out of the bark are unique and tell its history. This inspired me in the making of these spoons that will also tell a story: the experience of flavors and textures of the *"amuse bouche"* (amusement for the mouth). This pre-appetizer is a gastronomical equivalent of receiving a "kiss from the chef."

The three designs have been realized by castings of trees and the manipulation of these tree bark reliefs into simple organic forms of spoons that are ergonomically modeled around a hand that will hold it. The porcelain spoons are glazed in the colors pearl white or burned wood.

Wooden Spoons, 2003
Manufactured by Molecular Module
ceramic
approx. 1 3/8 x 2 1/2 x 5 7/8"
Photo: Frank Kouws

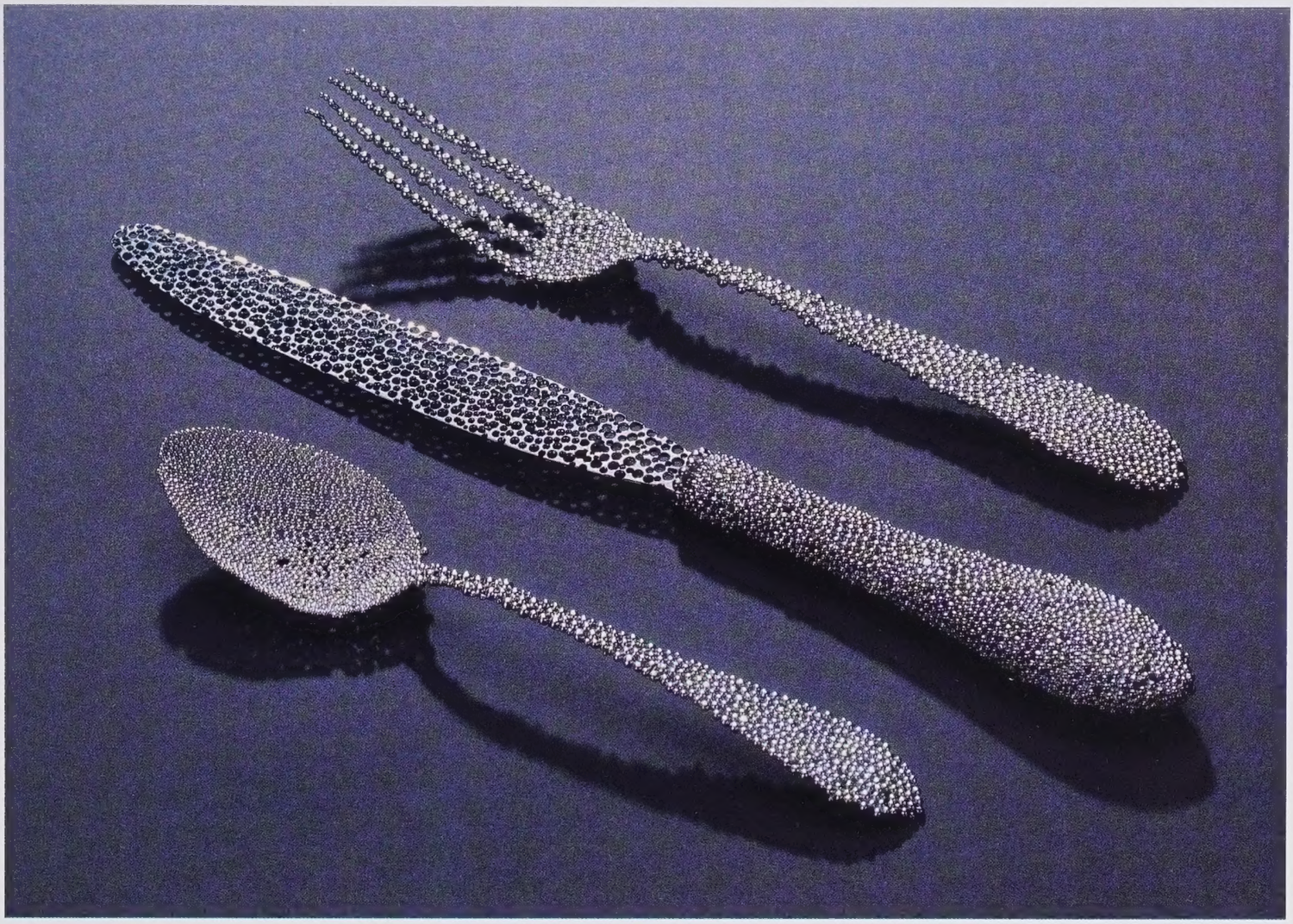
SHONA RAE CALGARY, ALBERTA, CANADA

In today's hectic, technologically driven society, it is my passion to physically dramatize ancient stories that can provide us with wisdom and direction.

Sedna is the Inuit goddess of the sea whose father cut her fingers and hands off as he threw her out of his kayak in a jealous rage. When she sank into the icy waters her digits became the fishes, seals, and sea-life that nurture the Inuit in a harsh environment. In return, the shamans of Inuit tribes ritually transform into spirit guides and travel into the depths to care for Sedna.

I carved Sedna and her Spirit Guide from a caribou rack that I found in the arctic. I love working with natural materials that remind me life is tenuous, enduring, magical.

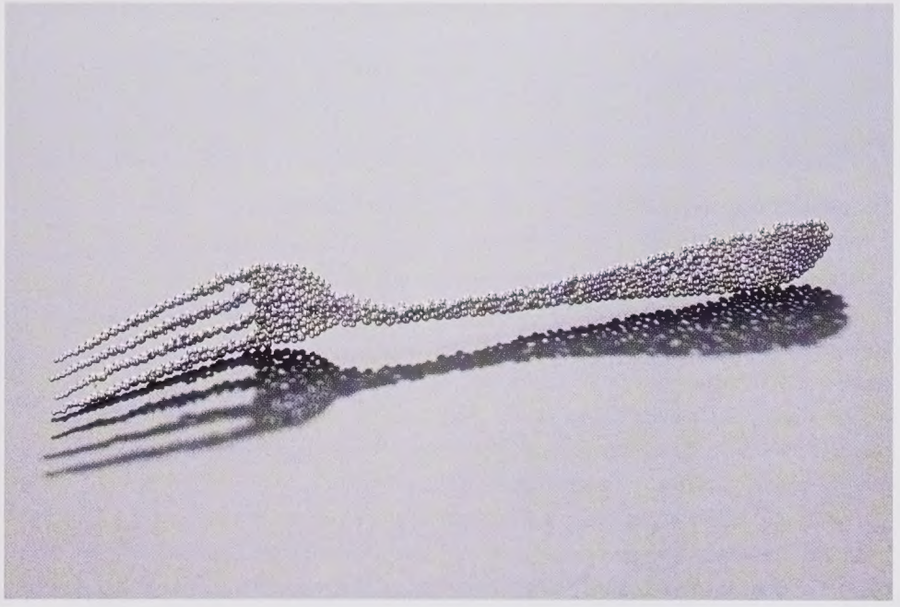
Sedna and Her Spirit Guide, 2004
caribou antler
11 3/4 x 10 x 3 1/2"
Photo: Shona Rae



REBECCA SCHEER PORTLAND, OREGON

Eating utensils function in the intersection between self and not self, the magical moment where matter sustains the spirit. Therefore, my existential inquiry starts in a place of in between-ness. Are these whole utensils in the process of disintegration or are silver granules becoming utensils?

How different are the processes of coming together and falling apart? If one can't identify the difference at any given moment, is the distinction arbitrary? Regardless of what state they are (or I am) in, manufacturing multiple tenuous (but tenacious) connections is my human and artistic goal. Not knowing if this is the beginning (of the end) or the end (of what is beginning) is good. It could go either way.



Transitive Implements (set), 2004
sterling silver, steel
maximum dimensions: 9 x 1 1/4 x 1"
Photo: Bill Bachhuber

Transitive Implements (fork), 2004
sterling silver, steel
7 1/8 x 7/8 x 1"
Photo: Bill Bachhuber

MANON VAN KOUSWIJK AMSTERDAM, NETHERLANDS

Within my work I focus on the value and meaning that everyday objects represent to us. I am interested in actions and rituals in which these objects take part, like finding, buying, collecting, receiving, and giving. In the works I visualize aspects of their function, of use and wear, and of associations that are connected with them.

The archetypical object serves as a starting point in this process; the outcome and appearance of the work is diverse and ranges from jewelry, cutlery, tableware, and textiles to works in paper.

This multi-disciplinary approach is essential to my practice, and I think this is a very contemporary development. It results in functional designs as well as limited editions of artwork that are all derived from the same sources of inspiration.

above
Travel Cutlery, 2000
edition of 50, cast by Lenrose Melbourne
silver
4 3/8 x 1 x 5/8"
Photo: Ron Zijlstra, Amsterdam

opposite, top
Craquelé, 2003
edition of 5
silver
large: 7 7/8 x 2 x 1 1/8"; small: 6 3/4 x 1 5/8 x 1"
Photo: Gallery Ra, Amsterdam

opposite, bottom
Egg Spoons, 2003
porcelain
7 7/8 x 2 x 2"; 5 1/2 x 1 3/8 x 1 3/8"
Photo: Ron Zijlstra, Amsterdam

6
4

MARTIN LERCH SALZBURG, AUSTRIA

With the small plate, cup, and cutlery, the picnic set points to a heightened mood of reflection as to a simpler life-style in the future. Transposing the objects into a more precious material, silver with gilding, typifies a yearning for a new quality of life.

Picnic Set, 2002
silver (900 and 800), goldplated,
suitcase, foam rubber, acrylic
in case: 4 x 8 x 1 1/4"
Photo: Otto Wieser

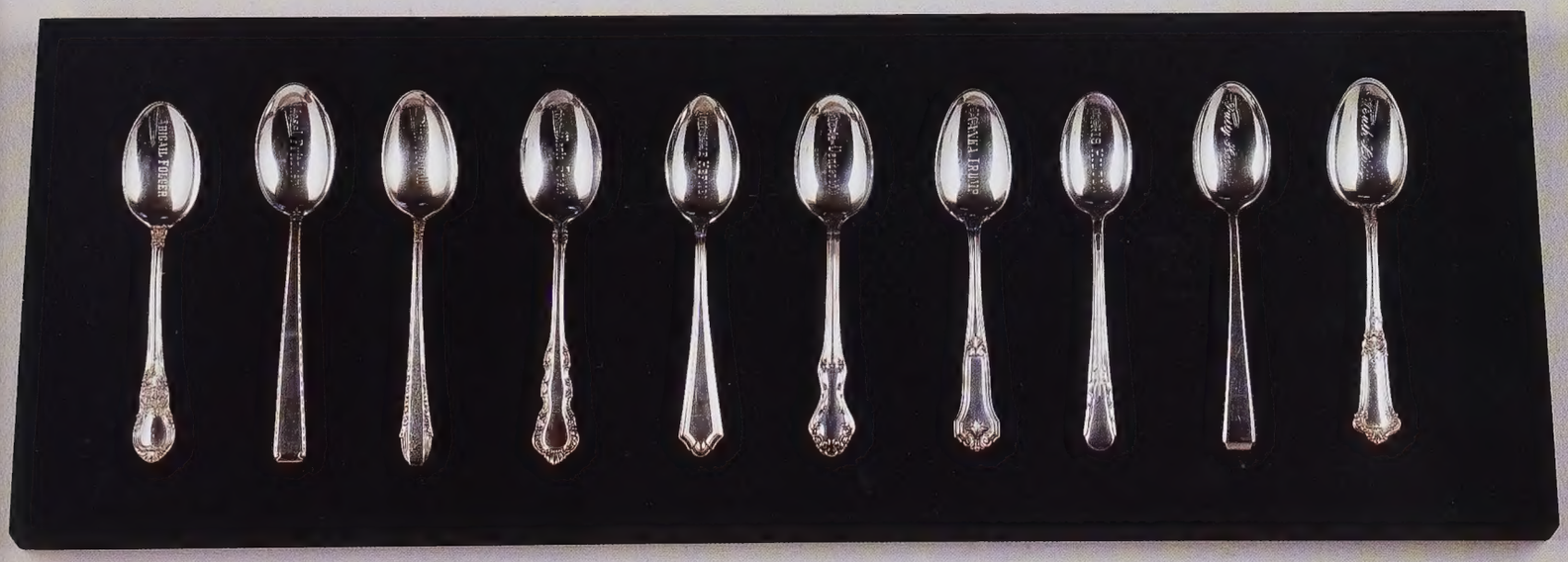
BILLIE JEAN THEIDE CHAMPAIGN, ILLINOIS

"Born with..." is one piece in the series, "Secondhand Realities." This series of work is derived from my longtime passion, perhaps obsession, for collecting and recording, and an awakening interest in commenting on the history of the field.

The 10 six-inch vintage sterling silver teaspoons that collectively comprise *"Born with..."* were manufactured by Alvin Corporation, Gorham, International Silver Co., Lunt Silversmiths, National Silver Co., Reed & Barton, Towle Silversmiths, and Wallace Silversmiths Inc. The teaspoons were collected singly on eBay and each was engraved with the name of a recognizable American heiress. The heiresses are Abigail Folger (1943-1969), Patty Hearst (1954-), Christie Hefner (1954-), Paris Hilton (1981-), Ruth Lilly (1915-), Dina Merrill (1925-), Lisa Marie Presley (1968-), Liesel Pritzker (1984-), Ivanka Trump (1981-), and Gloria Vanderbilt (1924-).

It is my intent to list the spoons singly on eBay in their altered states.

"Born with...", from series "Secondhand Realities," 2004
ten vintage six-inch sterling silver engraved teaspoons, wood display, Ultra Suede® insert
spoon length: 6" each
Engraver: Ronald Ross
Photo: Rimas VisGirda



ROB JACKSON ATHENS, GEORGIA

Mt. Fuji Forks come out of an extension of work investigating the use of found steel fragments and their tactile surfaces, which develop from exposure to the elements over time. Fragments of common utilitarian objects, used and discarded, are remnants of culture in a rapidly changing society. As we go into the twenty-first century, these fragments are preserved in a new context. Their former utilitarian function obsolete, they are reassembled and viewed for their aesthetic integrity of form and surface. These forks preserve disposable bottle openers found on Mt. Fuji, Japan, and represent the melding and shrinking of our world cultures.

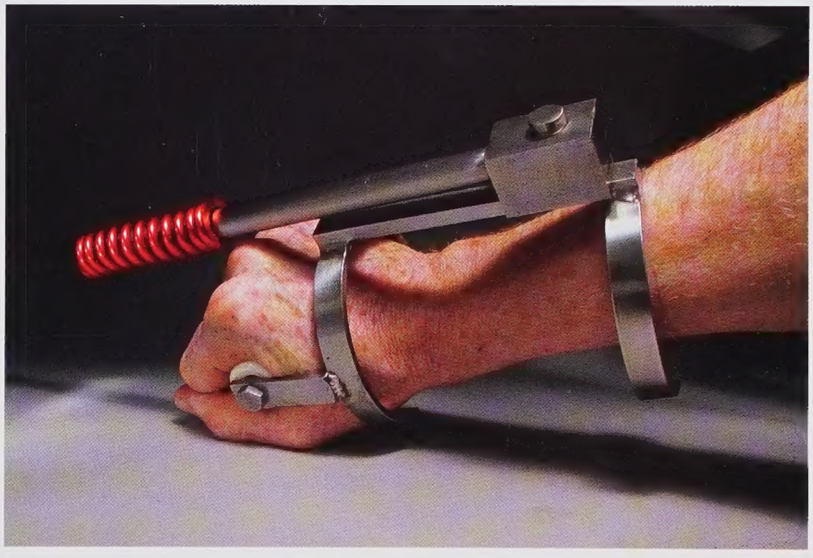
left
Mt. Fuji Forks, 1996 (detail)
weathered steel forks found on Mt. Fuji, 18k gold
6 1/2 x 7/8 x 1/2" each
Photo: Rob Jackson

below
Mt. Fuji Forks, 1996

CHARLES LEWTON-BRAIN
CALGARY, ALBERTA, CANADA

Fork is about filters, about how we choose to filter the world. We choose technology and then let it shape (and limit) us. It is a metaphor for the mental world, where our cultures, upbringing, and personalities impose restrictions on ourselves, by ourselves. There is, perhaps, a hint of freedom implied, the ability to choose not to participate in restriction. The fork is deliberately just barely too long to feed oneself; straining, like Tantalus, one gets close to the food but cannot quite reach it. It refers to issues of consumption, of one using another, of environmental impact. At the same time, it is an homage to those who live with prosthetics, a little taste of restriction for the wearer.

Fork, 2004 (two views)
stainless steel, anodized aluminum, brass
14 x 4 x 5"



ROSE SELLERY SANTA CRUZ, CALIFORNIA

In this age when we sit immobile through much of the day, when fast food and self-indulgence is synonymous with being an American, we struggle to maintain a figure like the advertised ideal. And so we diet.

This new body of work, "Eating Impediments," explores timeworn statements and acts of desperation in regard to how we eat, or don't...

Eats Like a Bird is a phrase used to describe a dainty, barely self-sustaining (female) eater. Yet birds can be fierce predators and voracious eaters. These silver talons provide the tools for a substantial meal.

O. A. (Overeaters Anonymous) Utensils are made from plant materials, a reminder to eat our vegetables. Painted with an iron-saturated paint and then given a rust patina, they appear to be heavy and unused. Thorny seedpods were deconstructed, reshaped, and connected to flower stems or leaves to form a set of uninviting eating utensils.

Eating Impediment: Eats Like a Bird, 2004 (two views)
sterling silver
approx. 2 1/4 x 3/4 x 3/4" each
Photo: r.r. jones

JULIA KEYTE NORTON LEES, SHEFFIELD, UNITED KINGDOM

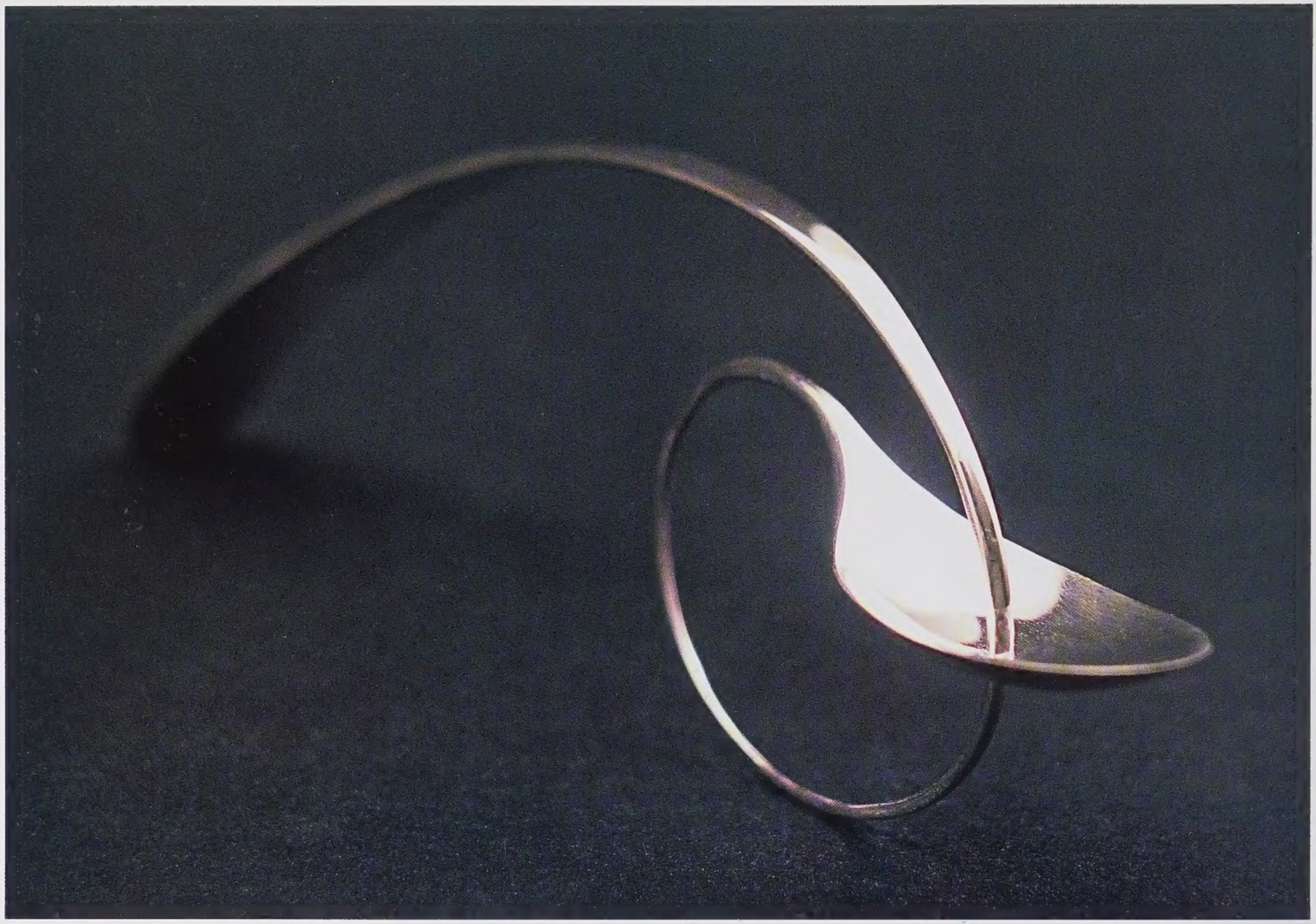
We rely on useful objects to simplify our lives. Yet the objects closest to us become invisible under a veil of familiarity. These objects deserve to be brought out of obscurity through special examination.

I make objects that are the result of examinations of useful and familiar domestic household objects. Sometimes these products are ambiguous and it is not immediately clear how they function. Sometimes, they elicit surprise. It is necessary to participate to establish the possibilities for use.

Spoons is two spoons in one. You can use it as you would a normal dessert spoon, or you can turn it over and use the smaller bowl. It is particularly good for eating food you relish, and employs a sensual quality that makes eating with it pleasurable. The user is left to define a specific function.

Spoons results from a series of experiments with cutting up and reconstructing existing spoons, thereby manipulating function. The prototype was made in the following way: a precise hole was cut in the dessert spoon, and a bowl of the teaspoon was fitted in and soldered. The finished product is cast in silver.

Spoon with Spout, 2003
found spoons
4 5/8 x 1 x 3/8"
Photo: Julia Keyte



HALEY BATES FORT COLLINS, COLORADO

I am drawn to functional forms and objects that reside solidly within the domestic sphere. I use processes of hybridization, reconfiguration, and surface refinement in order to reinterpret such objects. These spoons are part of an ongoing series. I find clarity in taking a seemingly simple, functional form and reconfiguring it somehow. Scale, material, and process are all critical components; by engaging formal and functional issues, I create incongruous objects. Aspects of the original form remain intact, yet new information and meaning can be applied through the process of alteration.

above
Spiral Spoon, 2004
sterling silver
5 x 5/8 x 1 1/2"
Photo: Haley Bates

right
Self-Leveling Spoon, 2002
sterling silver
9 x 1 3/4 x 1/2"
Photo: Haley Bates

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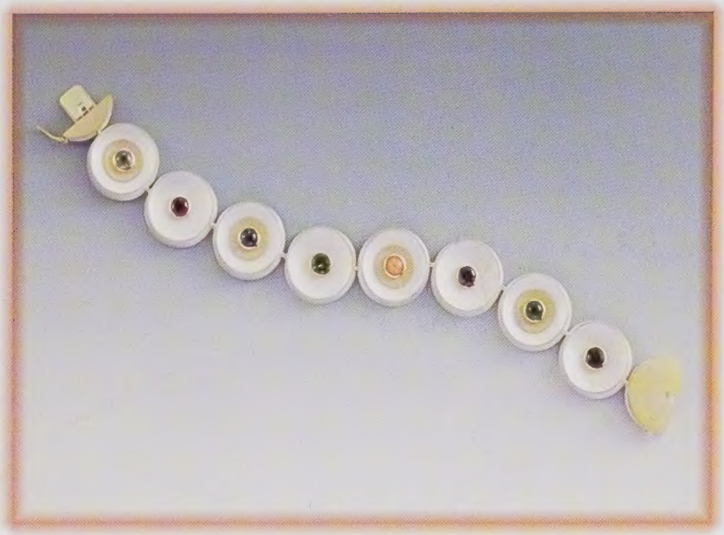

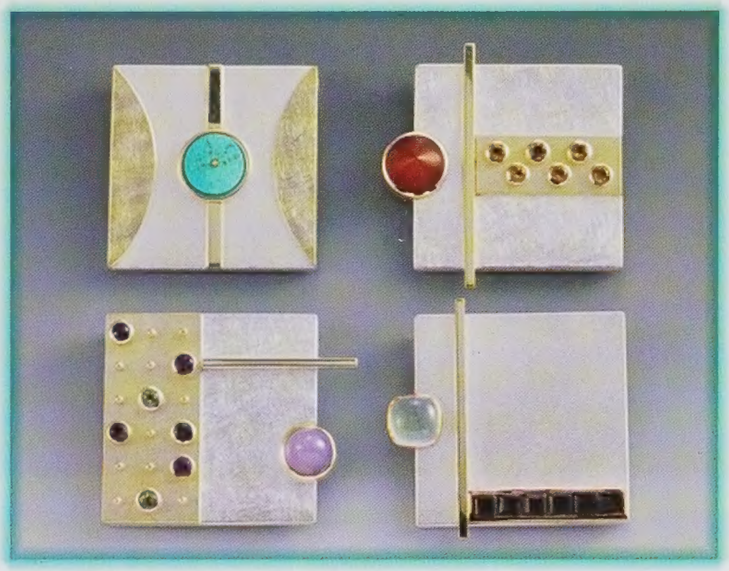

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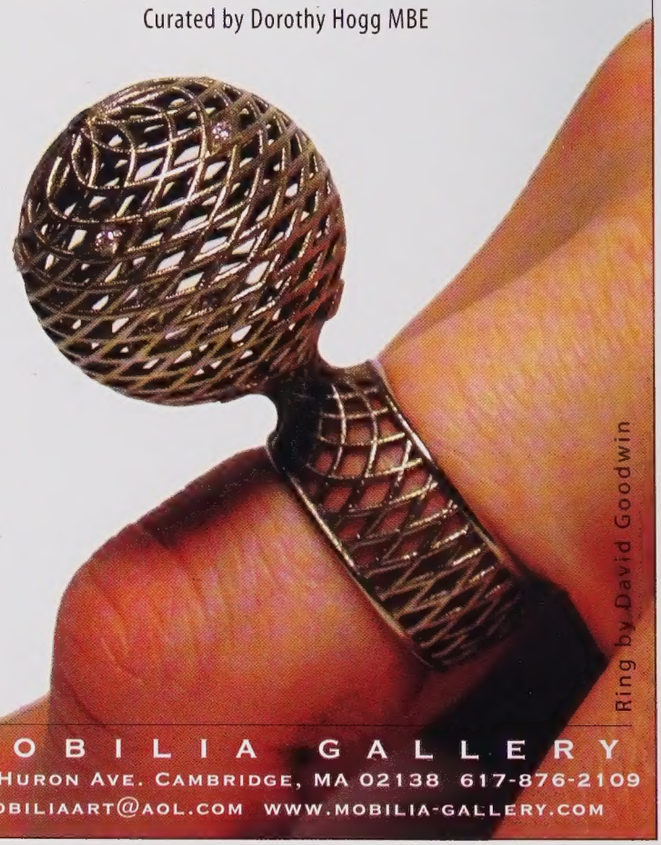

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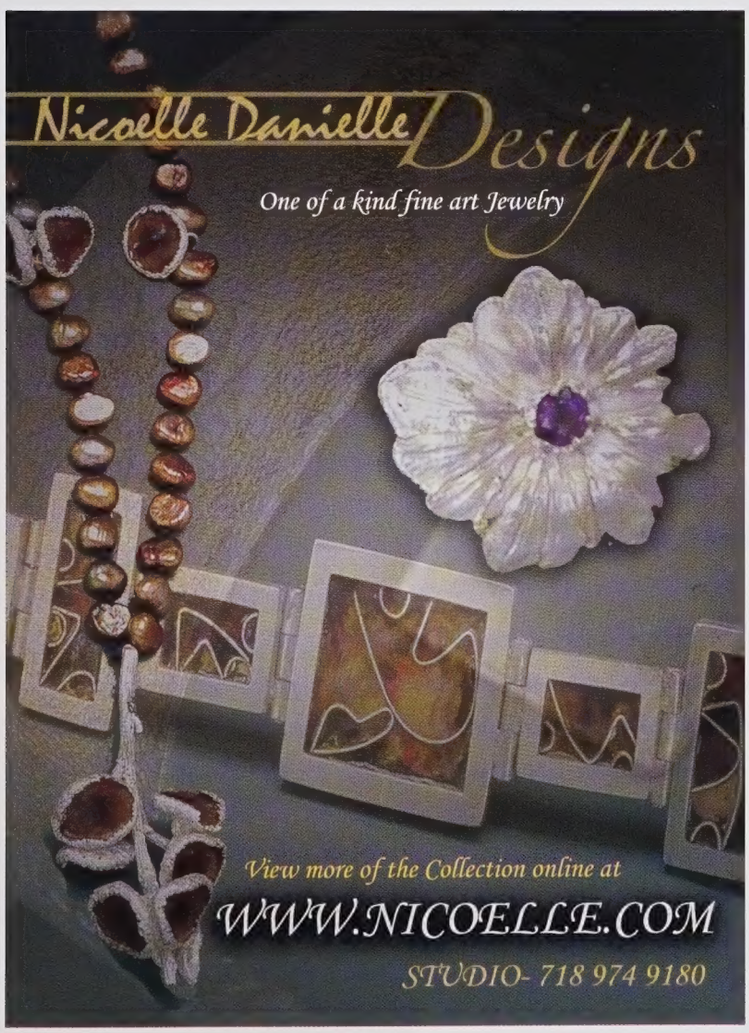

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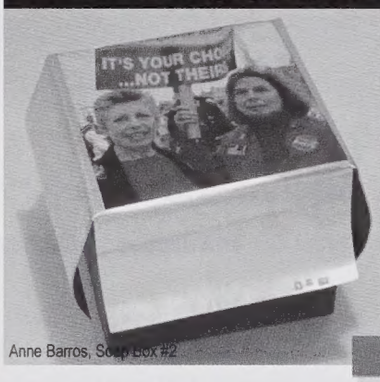

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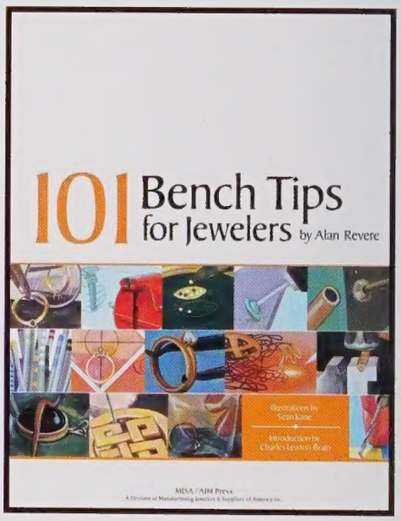

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Myra Mimlitsch-Gray
Cup with Oval, 1998
sterling silver
5 x 4 x 3"
Photo: Robert Storm

Biba Schutz
Ceremonial Pendant, 1998
copper, sterling, fine silver
4 3/4 x 1 1/4 x 1 1/2"
Photo: Ron Boszko

(Summer 2003 *Metalsmith*)
cover: Manfred Bischoff
Brothers (brooch), 2001
Courtesy Joseph Kosuth and
Cornelia Lauf, Rome

Helen Shirk
Sustaining Sprit XXVII, 2000
copper, patina, colored pencils
6 x 23 x 23"

Whitney Boin
Post Engagement Ring, 1996
produced since 1988
platinum, 18k
Photo: Todd Flashner

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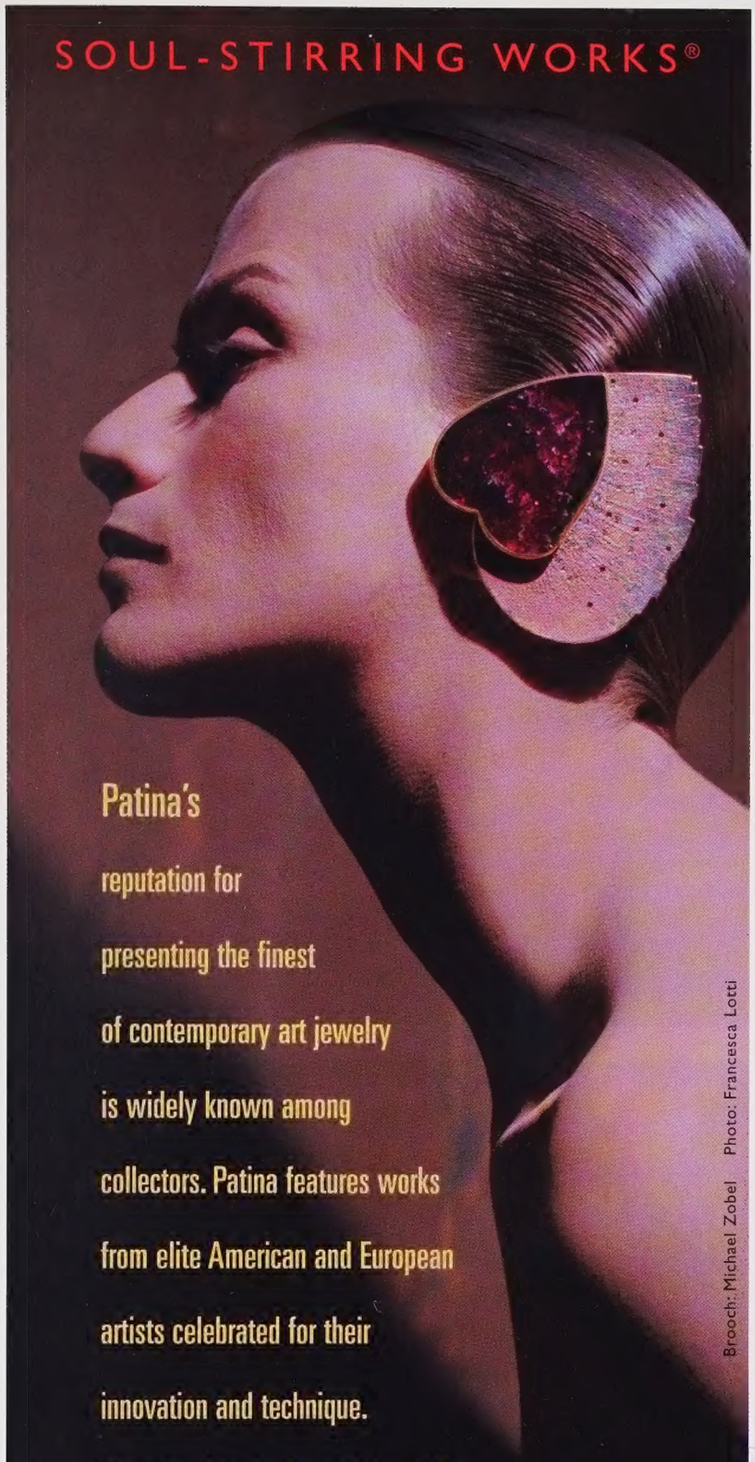

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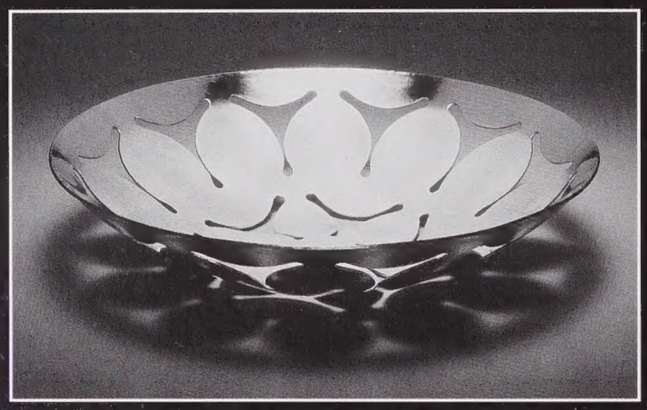

Basket, Sterling Silver, Pierced, Raised, c 2004
Photo: M. Lee Fatherree

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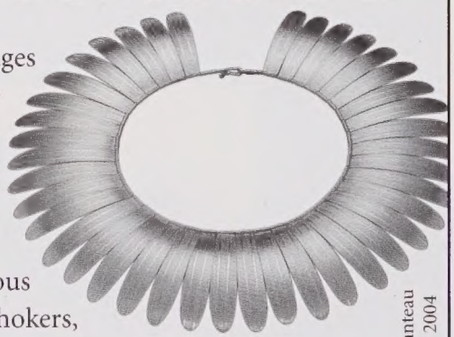

Marguerite Chiang Manteau
Love Me, Love Me Not, 2004

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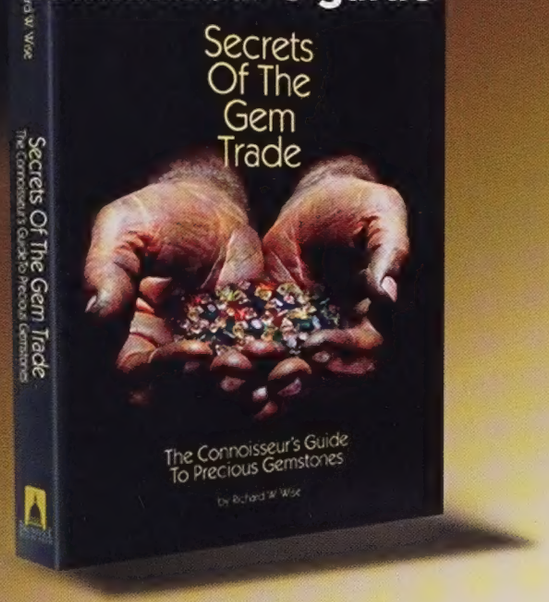

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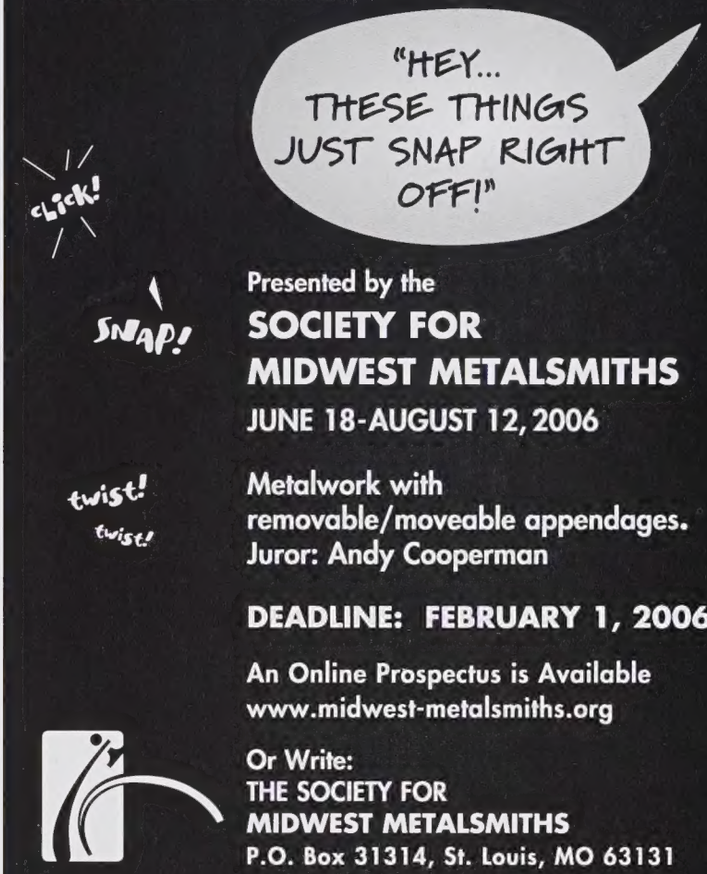

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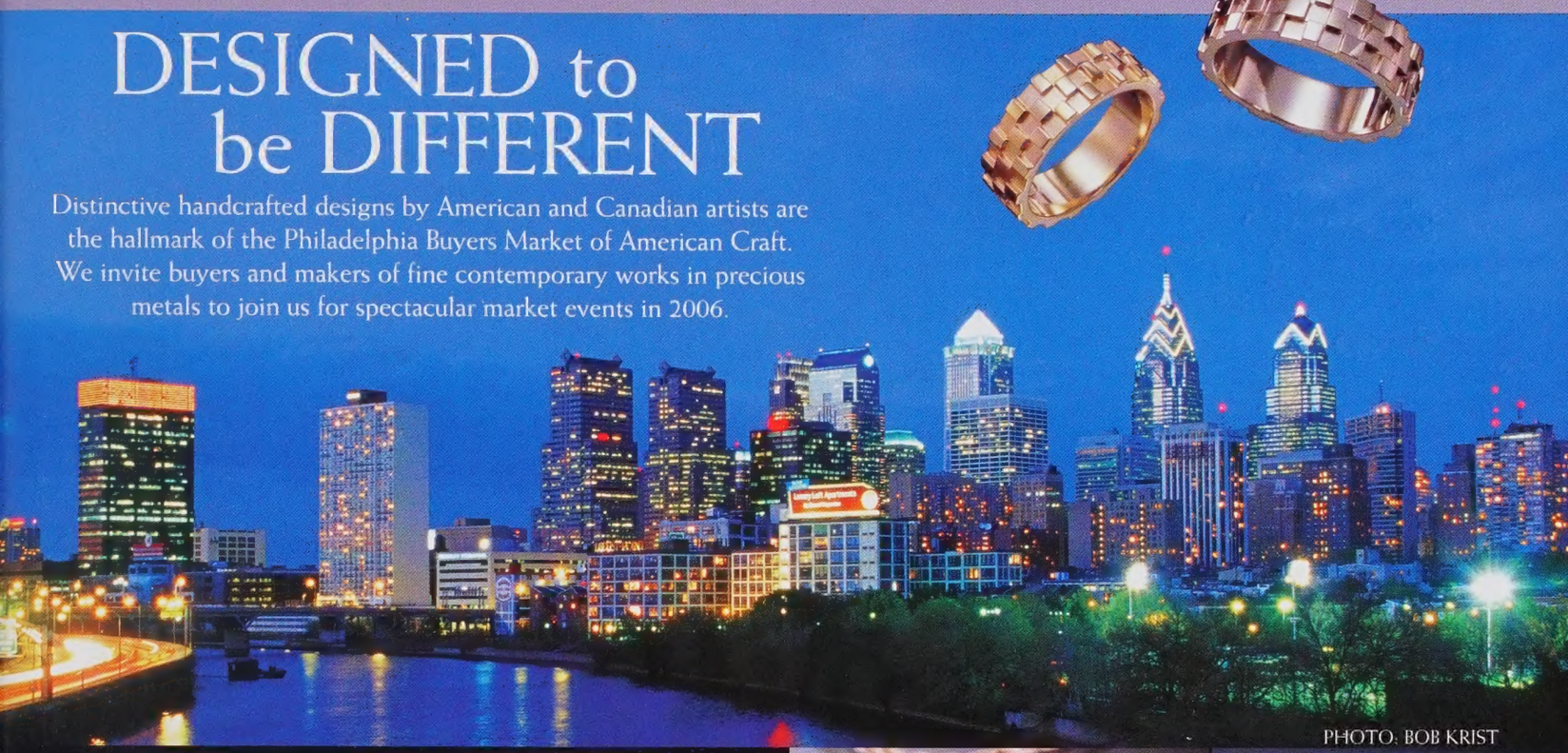

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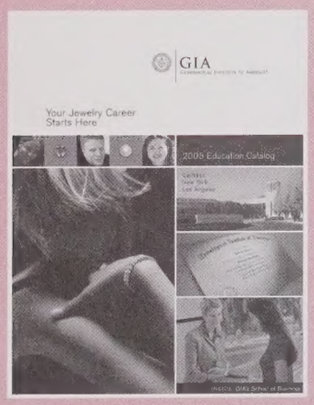

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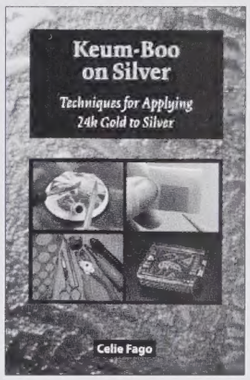

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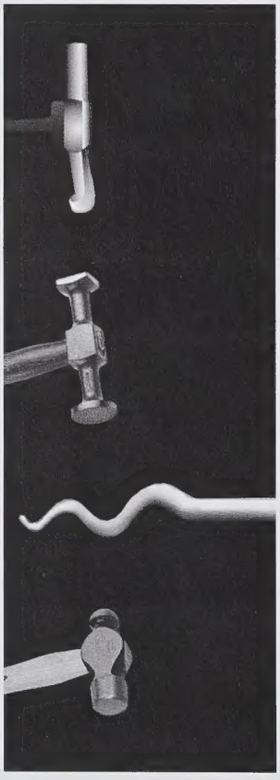

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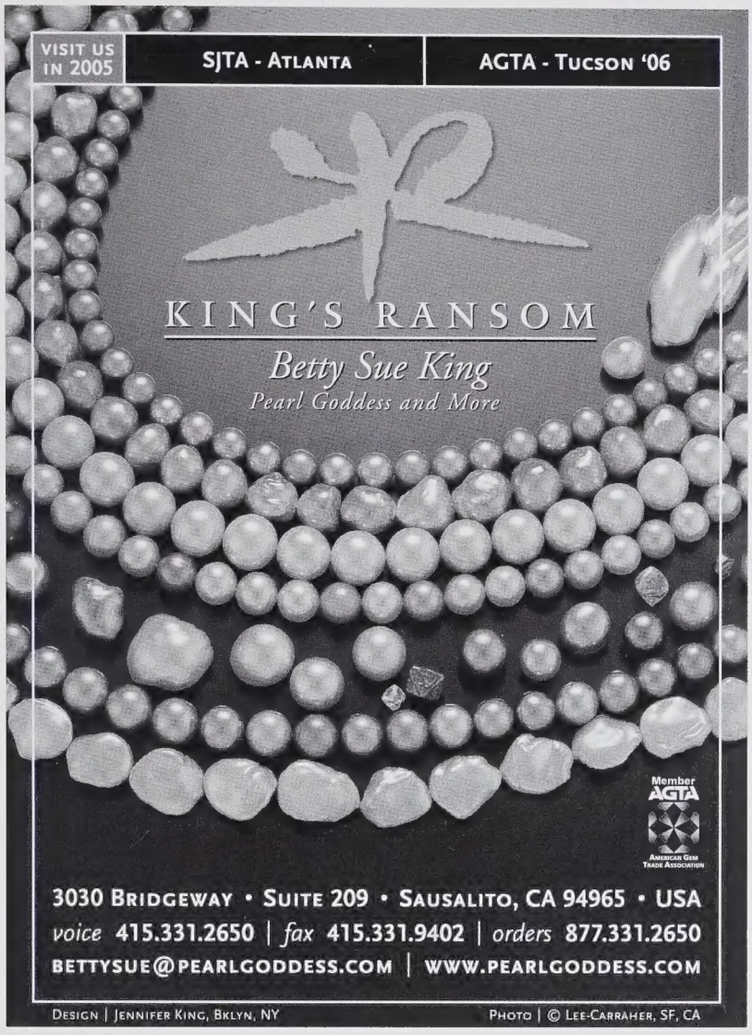

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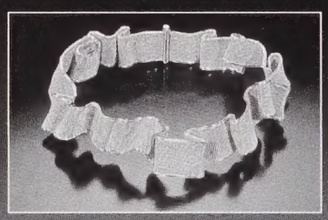

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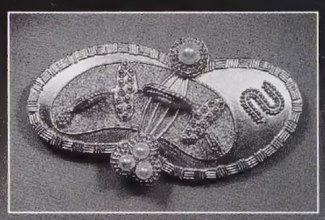

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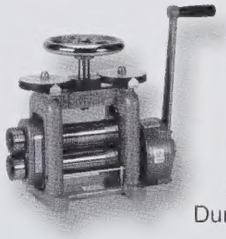

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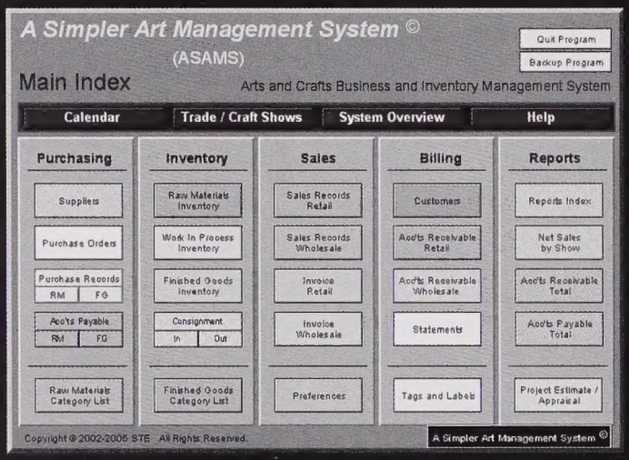

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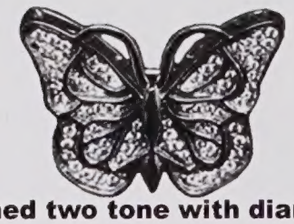

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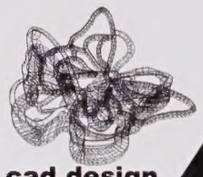

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ROSS METALS
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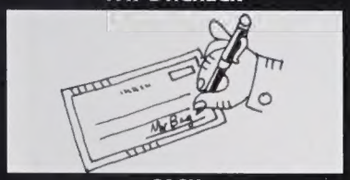
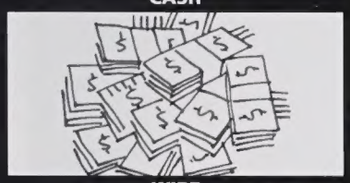
PRIME REFINERS AND MANUFACTURERS OF PRECIOUS METALS

REFINING • SMELTING • ASSAYING

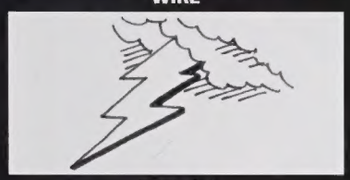
PAY BY:CHECK



CASH

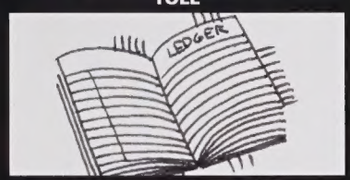


WIRE

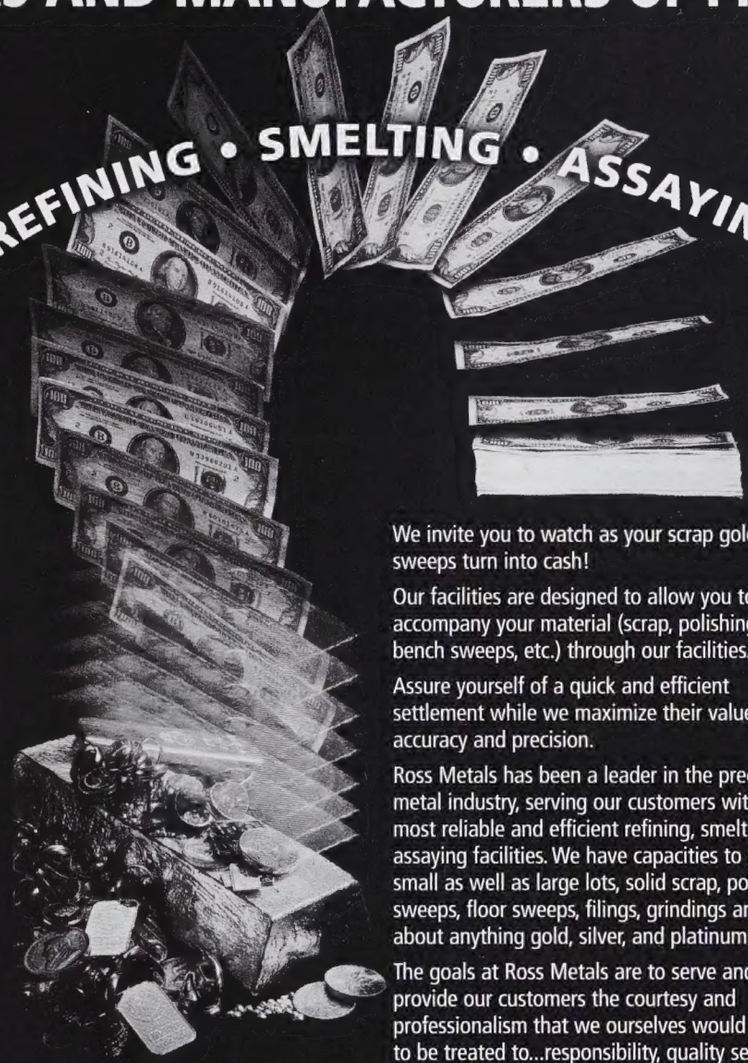


RETURN

TOLL



FREE PICK-UP SERVICE



We invite you to watch as your scrap gold or sweeps turn into cash!

Our facilities are designed to allow you to accompany your material (scrap, polishing dust, bench sweeps, etc.) through our facilities.

Assure yourself of a quick and efficient settlement while we maximize their value with accuracy and precision.

Ross Metals has been a leader in the precious metal industry, serving our customers with the most reliable and efficient refining, smelting and assaying facilities. We have capacities to process small as well as large lots, solid scrap, polishing sweeps, floor sweeps, filings, grindings and just about anything gold, silver, and platinum.

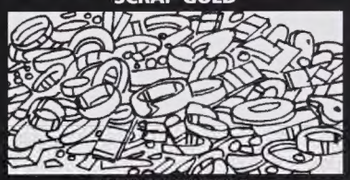
The goals at Ross Metals are to serve and provide our customers the courtesy and professionalism that we ourselves would like to be treated to...responsibility, quality service and the promotion of good will.

"Eliminate the middleman." Experience our invitation! **Call us for information and your complimentary Refining brochure.**

POLISHERS SWEEPS

FLOOR SWEEPS

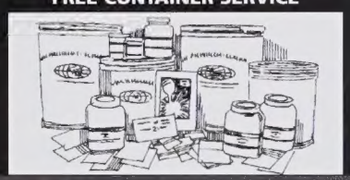
SCRAP GOLD



BENCH SWEEPS

MANUFACTURERS SCRAP

FREE CONTAINER SERVICE



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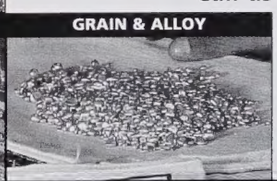
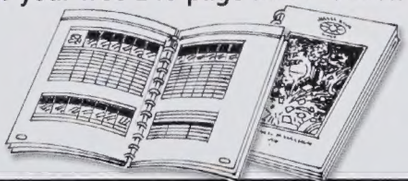
CHOP SOLDER

WIRE SOLDER

PLATE SOLDER

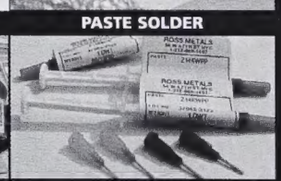
GRAIN & ALLOY





STAMPINGS

PASTE SOLDER



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I love technology—always have.
I live for the next new video game. Early on, I wanted to study industrial design—where wickedly powerful computers would create whatever I dreamed. Just touch a keyboard, move a mouse and the machine did the rest—took care of the hard stuff.
I didn't really connect with the "hard stuff" until, for kicks, I took a metalsmithing class. That's when I discovered working with my hands—that's where I found what real creation was all about. I was transformed when I used tools—hard, heavy tools—to create objects that sprung from my mind. It was loud, empowering. I became a student of metal.
There's an inherent strangeness in creating labor-intensive objects in a world where technology can do that for you—it just seems somehow wrong.
Sometimes wrong is right.
I still love technology. . .
I like what I do with my hands better.
"Tasseograph"
First Place Winner, Hollowware
2004 Saul Bell Design Award
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